AN ESSAY UPON POETRY and PAINTING,

With Relation to the Sacred and Profane

HISTORY.

WITH AN

APPENDIX

Concerning OBSCENITY in WRITING and PAINTING.

Ut Pictura Poeſis.
Dubiturque Licentia ſumpta pudenter:
Diſce, docendus adhuc quid cenſet amiculus: ut ſi
Cæcus iter monſtrare velit. HOR.

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TO

His ROYAL HIGHNESS

FREDERICK

Prince of *Wales.*

May it pleaſe Your Highneſs,

THERE is ſo cloſe a Union and Connection between Heroic Virtue, and the Liberal Arts, as renders them almoſt inſeperable. For as on the one ſide, Heroes by their Exploits furniſh Poets and Painters with the

nobleſt Subjects to work upon; ſo theſe in return celebrate their Praiſe, embalm their Name, and tranſmit to the lateſt Poſterity the laſting Memory of their great and worthy Deeds. For this Reaſon it was, that the Antients, when they raiſed a Temple to *Hercules*, never failed to erect one juſt by it to the *Muſes*; ſince, according to the POET,

Gaudet enim Virtus comites ſibi junge Muſas,
Carmen amat quiſquis Carmine digna facit.

AND this is not a Matter of bare Speculation, but is what has been the conſtant Practice of the greateſt Heroes, to favour and protect theſe two noble Arts of Painting

Painting and Poetry. *Alexander* ſhew'd the greateſt Love and Kindneſs to *Apelles*, with whom he lived, not as with a Subject and Inferior, but as a Companion and a Friend. *Auguſtus* uſed to refreſh his Thoughts and unbend his Cares with theſe, after the Fatigue of governing the World, and *Titus* the Darling and Delight of Mankind, received *Pliny*'s Hiſtory of Painting, as the moſt agreeable Preſent could be made him.

If we come to the Moderns, we ſhall find the Caſe to be the ſame: We ſhall ſee the Great *Charles* V. who ſcorned to ſtoop to the greateſt Potentate, condeſcend

to

to do ſo, to take up the Pencil of the famous *Titian*. *Francis* I. of *France*, his Rival in Glory, agreed with him, in being the kind Patron, and *Mecænas* of the Muſes. He vouchſafed to attend the laſt dying Minutes of a famous Painter, and *Leonardo de Vinci* had the Honour to die in the Arms of one of the greateſt Monarchs in the World.

But I am ſure I need not go ſo far back for Inſtances of this Truth: Your own Illuſtrious Houſe affords ſufficient Examples. Your glorious Anceſtors *Auguſtus* and *Sophia*, were the great and kind Patrons and Encouragers of Learning

Learning in their Time: They did not think it enough to hear at a diſtance the Curioſities of *Italy*, but went thither in Perſon, and there viewed with Amazement thoſe breathing Marbles and other Wonders of Antient and Modern *Rome*. Nay one of theſe Princes did not think it beneath her to manage a Pencil with that Hand, which had ſhe lived but a little longer, would have weilded the Scepter of theſe Realms.

THESE Conſiderations, and that abundant Goodneſs, that Sweetneſs of Temper, that Condeſcention and kind Affability, which all that have the Honour

of

of approaching Your Perſon are charmed with, have tempted me to preſume to lay theſe Papers at the Feet of your Royal Highneſs, tho' I am ſenſible very unworthy of Your Acceptance.

I am, with the deepeſt

Reſpect and Submiſſion,

Your Royal Highneſs's

Moſt Dutiful,

Moſt Devoted, and

Obedient Servant,

Charles Lamotte.

AN ESSAY UPON *Poetry* and *Painting*.

SIR,

THE Pleaſure I enjoyed ſome time ſince with you, in the Gallery at ..... where my Eyes and Ears were both ſo agreeably entertain'd; the Firſt with that noble Collection of Pictures, and the Laſt with the judicious Obſervations you there made of the exceſſive Licence of Painters in their Works; has tempted me to conſider that Subject further; and, in compliance with your Deſires, to which I can deny nothing, to

make ſome Reflections upon the Licences of Poets and Painters, which I have here encloſed. I muſt confeſs 'tis not without Fear and Concern, I ſend theſe Remarks to a Perſon that has ſuch an elegant Taſte, and ſo compleat a Knowledge of the two Siſter-Arts. But as I know your Goodneſs and Candour are equal to your Skill, I flatter my ſelf, that when your Judgement ſhall hold the Ballance, your Kindneſs and Favour will turn the Scale on the favourable Side.— But to proceed with ſome Order, and to avoid Confuſion, the Mother of Obſcurity, I ſhall in the firſt Place conſider,

The Licence both of Poets and Painters in general, together with their due Bounds and Extent: And, Secondly, point out ſome of the boldeſt and moſt inexcuſable Liberties they have taken. I call them inexcuſable, becauſe they are either in Oppoſition to the Holy Scripture, or at leaſt have no manner of Warrant and Authority from it.

And Firſt, It is certain the Arts of Painting and Poetry, by their very Nature, are entituled to ſome Degree of Licence. *Horace*, who is thought to be moſt favourable on their Side, and who never fails to be quoted in the Caſe, gives them, I muſt own, a great deal of Indulgence.

— *Pictoribus*

——— *Pictoribus atque Poëtis*
QUIDLIBET AUDENDI ſemper fuit æqua Poteſtas.
Art. Poet. *ver.* 10.

But then he confines it within certain Limits:

Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, Tigribus agni. Ibid. *v.* 12.

It does not extend ſo far as to join Things together that are repugnant and contradictory to each other, that are entirely inconſiſtent and incompatible.— Such as coupling wild and tame Creatures together, joining Birds with Serpents, and Lambs with Tigers. To which, I think, he might juſtly have added, 1*ſt*, Such Liberties as break in upon the Age or Time, when Perſons are introduced in the ſame Scene which never exiſted together: Or, 2*dly*, Such as treſpaſs againſt what the *Italians* call the *Coſtume*, when the Manners, Faſhions or Practices of different Ages and Nations, are jumbled and confounded together.

And Firſt, Such Licences are vicious and blameable, as break in upon the Age or Time: As if a Painter or a Poet ſhould bring *Alexander* and *Cæſar* in the ſame Scene of Action, and *Hannibal* and *Pompey* fighting againſt each other. For this Reaſon I muſt confeſs to you, Sir, that

though I am a very great Admirer of *Virgil*, I never could digeſt that Anachroniſm, which by learned Men has been laid to his Charge, of bringing *Æneas* and *Dido* together, who lived at no leſs a Diſtance than * three or four hundred Years. I cannot deny but that part of his Poem is exquiſitely fine; that the Epiſode is worked up with a very maſterly Hand, teems with Abundance of Beauties and Graces, and wonderfully affects and ſtrikes upon the Paſſions. But I cannot help thinking, that this Irregularity, in point of Time, is a Stain that ſullies the other Beauties, and palls the Pleaſure of the Reader. So that I cannot help ſaying with *Horace*,

Quodcunq; oſtendis mihi ſic incredulus odi.

Theſe are Faults and Blemiſhes which ſome of the beſt Writers in Poetry have

* If the new Syſtem of Chronology of the late Sir *Iſaac Newton* ſtands upon a ſolid Foundation, that great Man has done Juſtice to *Virgil* in this Particular; he has ſhewn that *Æneas* and *Dido*, were really Contemporaries. But as his Opinion has been attackt by ſome very conſiderable Writers, *& adhuc ſub Judice Lis eſt*, I will not here paſs my Judgment, nor interpoſe in the Diſpute, but leave it wholly to time to clear up the Difficulty. This Anachroniſm if it be one, has been blamed by the late Mr. *Baile*: who likewiſe cenſured divers Faults of this kind in *Telemachus*.

been

been guilty of. The great *Sophocles* himſelf, the Prince of the Tragick Poets, has thought fit to take a Liberty of this kind in his Tragedy of *Electra*, where he fixes the Death of *Oreſtes* his Hero, at the Celebration of the * *Pythian* Games. But ſure he muſt have ſuppoſed his Audience either very ignorant not to ſee, or very indulgent not to cenſure ſuch a palpable Fault in Chronology; ſince it is certain thoſe Games were not inſtituted 'till about ſix hundred Years after the Death of that unhappy Prince. He thought perhaps to make amends for this by the Fineneſs and Elegancy of the Deſcription: But, as *Horace* upon another Occaſion ſaith,

Non erat his Locus.

Theſe Beauties are not rightly timed and placed. A judicious Writer ſhould have reſerved them for ſome other Piece, where they might more properly and naturally have come in. The Joint-Authors of the *Engliſh OEdipus*, Mr. *Dryden* and Mr. *Lee*, have not only copied the *Greek* Poet in his Excellencies, but alſo followed him in a Fault of this very kind, towards the Concluſion of their Tragedy;

* *Electra* Act 2. Scene 2.

where they make their Hero ſay,

——— *As oft I have at* Athens *ſeen*
The Stage ariſe, and the big Clouds deſcend.

The Fault I mean here, is not the putting a *Simile*, and a quaint Turn of Thought, in the Mouth of a dying Man, and dying under ſuch a Load of Calamity and Affliction, which a ſevere Critick will hardly allow to be juſt and exact. What I mean is a Blunder in point of Time, in relation to the *Athenian* Stage. I will not pretend to ſay how often *OEdipus* had ſeen it: But if he ever did, ſure it muſt have been in a Dream or Viſion, by way of Prolepſis or Anticipation; ſince 'tis certain there was no Stage at *Athens*, 'till ſome hundred Years after that King reigned at *Thebes*. I will not ſay to which of theſe Authors this Anachroniſm is to be laid. If Mr. *Dryden* was living, I believe he would not fail to impute it to Mr. *Lee*, for I think he took Care to aſcribe all the Cant and Bombaſt to that Player, and to aſſume all the Graces and Beauties to himſelf. But ſince he was the Publiſher of that Piece, and uſhered it into the World with a Preface of his own; he ſeems in ſome Meaſure accountable for that Licence, Miſtake, or what elſe you are pleaſed to call it. Beſides what

what might be born and excuſed in a Perſon of Mr. *Lee*'s Character, who was no more than a Player, cannot be ſo eaſily be pardoned in ſo learned a Man, and judicious Critick as Mr. *Dryden*.

But none have indulged themſelves more in this kind of Liberty, than Painters, from whom ſome learned Men and very great Judges, have required a greater Exactneſs and Conformity with Truth. **Longinus*, whoſe Authority will be thought unexceptionable, ſpeaking of Painting and Poetry, ſaith, that in the Poets many things may be found, which exceed all Faith and Belief; but that the Excellency of a Painter conſiſts in repreſenting what is agreeable to Truth. †*Vitruvius*'s opinion is, that no Painting ought to be approved of that doth not agree with it. Some have carried the Matter ſo far as to aſſert that even Beauty, which is ſo eſſential a Part in a Picture, ought to give place to Probability and Truth. This §*Philoſtratus*

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* Καὶ τὰ μὲν παρὰ τοῖς ποιηταῖς μυθικώτεραν ἔχει τὴν ὑπερέκπλωσιν καὶ πάντη τὸ πιθὸν ὑπεραίρουσαν, τῆς δ' ζωγραφικῆς κάλλιστον ἀεὶ τὸ ἔμπρακτον καὶ το ἐνάληθες. Long. περὶ ὕψ. C. 13.

† Neque Picturæ probari debent quæ non ſunt ſimiles veritati.

§ Διάβροχοίς τε μὲν ὑπὸ ἱδρῶτος ἔσι, περίκλαι λεπτὴ κόνις, ἧττον μὲν καλὸς ὑποφαίνουσα τὸς ἵππους, Ἀληθεςέρους δέ.

illuſtrates by the Horſes of *Amphiaraus*, which appeared covered over with Duſt and Sweat. *They would have been much finer*, ſaith he, *without this Duſt and Sweat, but not ſo agreeable to Truth.* And yet this Truth is what Limners have not been ſcrupulous to obſerve, but have taken larger freedom, and gone greater lengths than the Poets themſelves; and that in Pieces deſigned for Churches where it might have been expected, they ſhould have ſhewn more Decorum, and obſerved a greater regard and conformity to Truth. Thus one ſhall often ſee St. *Jerom* attending our Saviour at the Inſtitution of the * Laſt Supper, and St. *Francis* preſent at the Crucifixion, though both lived many hundred years after him. And this has not only been done by common Daubers and Country Painters, but by ſome of the moſt eminent of the Profeſſion, as the Famous *Paul Veroneſe* in one of his fineſt Pieces, the † Changing Water into Wine at the Marriage of *Cana*, which is to be ſeen in the Convent of St. *George* at *Venice*. In this Piece, by an unpardonable Licence and a ridiculous Compliment, he has placed among the other Gueſts ſome *Benedictin* Monks, for whoſe Convent he wrought that Piece; an Order that was

* Reflex. ſur la Peinture, *Vol.* 1. *p.* 182.
† Idem ibid. p. 257.

not

not known 'till above five hundred years after the working of this Miracle. The great *Raphael* himſelf, in the celebrated Picture of * St. *Cecilia* at *Bologne*, has brought that Lady into better company than, I dare ſay, ſhe ever dreamt to be in; I mean St. *Mary Magdalen* and St. *Auſtin*, though the firſt lived ſome Centuries before, and the laſt ſome Centuries after the †time aſſigned by the Legend for the Life of this Saint. This his Brother-Painters have been aware of, and endeavoured to palliate and excuſe. *Franceſco Albani* thinks 'twas done by *Raphael* in pure compliance with the poſitive Directions of thoſe, for whom the Picture was made, which, by the way, (ſaith § Mr. *Richardſon*) is not ſeldom the occaſion of real Faults in Pictures, and which therefore ought not to be imputed to the Painter. But, with ſubmiſſion to that excellent Painter and judicious Writer, I deny this to be a lawful Excuſe. A

* This is the famous Picture which when *Raphael* had finiſhed he ſent to *Francia*, a great Painter at that time, deſiring him to ſet it up at *Bologna*; and even to correct the Faults that he might find in it. But *Francia* was ſo ſurpriſed and ſtruck with the ſight of it, that finding it impoſſible for him to equal ſuch an admirable Work, he fell ſick and died with Grief. *An.* 1518. *Felib. Entretiens. in vita Franciæ.*

† 'Tis ſaid ſhe ſuffered Martyrdom in the ninth year of the Empire of *Alexander Severus*, A. D. 230.

§ Eſſay on Painting. *Part* 1. *p.* 109.

great Artiſt and a noble Genius ſhould ſet himſelf above ſuch mean Conſiderations, and ſuch low Compliances, as will deface and deſtroy the Truth of all Hiſtory. He ſhould not debaſe or proſtitute his Pencil, nor ſacrifice his Glory and Reputation to the wrong Taſte and Vanity of others: He ſhould put on the ſame Spirit and Courage, and the ſame Love of Truth as an impartial Hiſtorian.

Ne quid falſi pingere *audeat, ne quid veri non audeat.*

The other vicious and blameable Licences I mentioned are ſuch as treſpaſs againſt what the *Italians* call the *Coſtume*, when the Manners, Faſhions, and Practices of different Ages are jumbled and confounded together. To begin with the Poets; Mr. *Otway* was certainly to blame for introducing a *Tomb* or *Burying-place* in his Tragedy of CAIUS MARIUS. A Scene of this nature might be ſuitable to the Play of *Romeo* and *Julio* of *Shakeſpear*, from whence Mr. *Otway* took his Plan: But it never can agree with that Age of the *Romans*. My learned and worthy Friend Capt. *Breval* falls pretty hard upon that Poet, and accuſes him of downright Ignorance. I cannot paſs ſuch a Cenſure upon ſo fine a Writer as Mr. *Otway*, nor imagine he could be ignorant of what is known

known to almoſt every Boy at School, that in the later Conſulary times the practice of the *Romans* was not to bury, but to burn the Bodies of the dead. I rather think that he knowingly and willingly ventured upon this Licence, and choſe to fling in the Scene of a Tomb, to add Awfulneſs, Solemnity, and Diſmalneſs to his Tragedy; though I am of opinion, this Plea is not ſufficient to excuſe him, for ſo manifeſtly impoſing upon his Audience. But this is not quite ſo bad as the ridiculous Inſtance which is mentioned by Monſ. *D. B.* in his late ingenious Performance called *Reflexions upon Poetry and Painting, of a *Dutch* Tragick Writer, who repreſents the great *Scipio* very grave-by ſmoaking a Pipe of Tobacco and drinking a Pot of Beer upon the Stage, whilſt he is muſing and meditating on the Iſſue of the great Battle of *Zama* againſt *Hannibal*, which, you know, Sir, decided the Fate of *Carthage*. I could produce many Inſtances of this kind of Licence among the Painters, eſpecially thoſe of the Lombard School, who have taken vaſt Liberties of this kind, have chiefly applied themſelves to the colouring, and have wholly neglected the decorum in the Manners and Cuſtoms; which muſt needs puzzle the

* Reflections ſur la Poëſie & la Peinture, *Vol.* 1. *p.* 59.

Spectators, and bring Darkneſs and Confuſion into their Pieces. For if the *Coſtume* be not obſerved, how ſhall we diſtinguiſh a *Turk* from a *Perſian*, a *Perſian* from an *Indian*, or a *Greek* from a *Roman*, if they are all dreſſed and habited alike, or if they appear with Whiskers, as *Albert Durer* has repreſented all his Figures, which makes them look like ſo many *Swiſs* * Soldiers, for which he has been blamed and cenſured by the World? How ſhall I know St. *James* the Apoſtle with a Bourdon or Pilgrim's Staff, and † ſet out with Shells and Trinkets as going on a Pilgrimage, when I'm very ſure there were no Pilgrims in his days; and yet he is drawn in this ridiculous Equipage, becauſe, forſooth, there is daily a great reſort of Pilgrims to his pretended Shrine? Whether this be a juſt Reaſon for thus diſguiſing the Saint, I will leave you, Sir, to judge. How ſhall I again find out St. *Jerom* in the Habit of a Cardinal, when I know that neither the Dignity nor Dreſs were heard of 'till ſome hundred years after this Father? But of this I ſhall have occaſion to ſay more hereafter: And how ſhall I

* Thus I have ſeen at one of the Statuaries at the Corner of *Hide Park* the Figure of a Soldier in a *Roman* Habit with a Fuſee, or Firelock upon his Shoulder.

† Reflections ſur la Poëſie, *&c.*

diſcern

diſcern the two Diſciples, who ſit at table with Our Saviour at *Emaus* after his Reſurrection, when one of them is drawn with a broad brim'd Hat flapping over his Shoulders, and a great bundle of Beads hanging at his Girdle; the other with a large Scarf or broad Belt acroſs his Veſt, and for Attendants a Fellow with a Handkerchief about his Head, and his Arms bare to his Elbows like a Paſtry Cook, and to compleat the whole a little ſmart Page or Lacquey dreſt *alla Veneta* with a ſmall Hat and Feather. I fancy you will think this done by ſome Country Dawber: But I'll aſſure you the Hand is no leſs than that of the great **Titian*, and is in the *French* King's Collection. The laſt Inſtance of this nature I ſhall produce is a very extraordinary one. 'Tis a Picture of the Lord's Supper, where the Artiſt has thought fit to give Our Saviour and his Diſciples the Elegancy and Politeneſs of a *French* Taſte. He has ſet a Paſchal Lamb, very handſomely larded, before them. The Painter could not dreſs his Diſh in a more unlucky and ridiculous manner; ſince Swine's Fleſh was what was forbidden to the *Jews*, and what they looked upon with Horror and Deteſtation. This curious Piece is to be

* Reflect. ſur la Poëſie.

ſeen

ſeen in the Chamber where the King of *France* uſually receives the Embaſſadors of *Foreign Princes. This I ſuppoſe will ſuffice to give a Notion of the vicious and blameable Licences I meant, and will alſo ſerve to ſhew, that as theſe two Siſter-Arts partake of the ſame Beauties and Excellencies, ſo they partake alſo of the like Faults and Defects. I ſhall not here offer to give you a juſt and exact Parallel of Painting and Poetry: This has been already done by ſuch maſterly hands as *Junius*, *Felibien*, Monſieur *De Piles*, Mr. *Dryden*, and the Ingenious Mr. *D. B*, that it would be a Preſumption in me to attempt it after them. I ſhall therefore only make ſome few Obſervations which may perhaps have eſcaped thoſe Writers, or which have not been ſo fully inſiſted upon by them. And that I may do this more clearly, I ſhall firſt conſider the Parts in which thoſe two Arts moſt reſemble; and Secondly examine the peculiar Advantages of each, and wherein they may ſeem to excell or fall ſhort of each other. As I do not profeſs either of thoſe Arts myſelf, I hope I ſhall hold a fair and even Scale, and keep a very ſteddy and impartial hand. Now as the ſame Quali-

* This I have from a Perſon of Quality, who ſaw it himſelf in the King of *France*'s Palace.

fications

fications are required in the Poet and the Painter, the ſame Life and Spirit, the ſame Elevation and Sublimity of Genius, the *Spiritus acer*, & *mens divinior* of * *Horace*, the ſame univerſal Knowledge of Nature; ſo theſe, when they meet together, muſt of neceſſity produce the ſame Effects. Now the Deſign and Intention of both theſe Arts, according to the Learned *F. Junius*, is to move and affect the Paſſions, to teach and inſtruct, and laſtly to pleaſe and divert Mankind. As to the firſt of theſe, Moving the Paſſions, I dare ſay, that every one that has read a lively and affecting Poem, or beheld a moving and beautiful Picture, muſt be convinced of this. I could here produce many Inſtances of both, but that would at preſent carry me too far, and take up too much of your time. As to the laſt of theſe, the power of Painting over the Paſſions, I chuſe to refer you to that wonderful and entertaining Performance of *Junius de Picturâ veterum*, who has almoſt drained and exhauſted the Subject. I ſhall only take notice of one Inſtance, which by that learned Man and other Advocates of Painting, hath often been brought to ſhew the Power of Paint beyond that of Words, becauſe I con-

* Sat. 4. v. 45, 47.

ceive

ceive it comes not up to the Point, but leaves the Matter just on the same Foot as it was. 'Tis the Story related by * *Gregory Nyssenus* of a Curtezan, who was engaged in a Criminal Affair with a young Man, as she was going to meet her Lover happened to light on the Picture of † *Polemo*, who had run great Lengths in Vice, but in the midst of a Debauch was so wrought upon by the Speech of *Xenocrates*, that he forsook his loose and extravagant Life and became afterwards a great Philosopher. The sight of this Picture, saith the Father, so affected the Woman, that she renounced her wicked Life, and became a Convert and a sincere Penitent. But I cannot think, Sir, that this comes up at all to the Point, or gives any manner of Preference to Painting. Here are two Persons made Converts in an extraordinary manner: For the Piece which workt upon the Curtesan was the Picture of one that had been converted by the Speech of a Philosopher; so far

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* Ἑταίραν εἰσεκάλει τις ἀκρατὴς νέος,
Ἥδε ως πυλῶνος ἦλθε, φασὶ, πλήσιον
Τῆς δ' ἦν προκύπτων Πολέμων ἐν εἰκόνι
Ταυπὶν ἰδοῦσα. καὶ γὰρ ἦν σεβάσμια
Ἀπῆλθεν εὐθὺς καὶ θέας ἡττημένη
Ὡς ζῶντ' ἐπ' αἰσχυνθεῖσα τὸν γεγραμμένον.

† See *Horat.* Sat. L. 2. Sat. 3. v. 254. & *Valer. Maximus*, L. 9. c. 9. Ext. 1.

these

theſe two Arts are upon the Par, and on an equal Level. Now this proves no more in behalf of Painting, than what * *Ariſtotle* has long ſince laid down, that Pictures are as able to bring Men to Thought, Reflection, and Repentance, as the moſt grave and ſerious Precepts of Philoſophy. I don't remember ever to have ſeen a Drawing of the miraculous Converſion of St. *Auſtin*, who from being a very looſe and diſorderly Liver became one of the greateſt Lights, and one of the moſt excellent Fathers of the Church. Yet I believe a lively Repreſentation of this might have a good effect upon Sinners and very much tend to reform them and † reclaim them. I ſhall here ſet it down as he himſelf relates it in his Confeſſions; an admirable Book, which hath undergone as many Editions as there are Months ſince it was written. He ſaith that as he was alone in a Garden reflecting upon his Courſe of Life, he felt a terrible Struggle within his Heart between Chaſtity and Virtue on the one ſide, and his old Sins and Temptations on the other, which appeared in their deluding Colours before him. Whilſt he was in theſe Pangs he

* Ariſtot. Rhetor.

† Since the writing of this I'm informed, that this Subject has been finely executed by *Boulogn* in the Church of the Invalids at *Paris*, and has been engraven.

heard

heard a Voice that cried to him ſeveral times, *Take up the Book and read.* This he looked upon as a Call from Heaven; ſo taking up the Book he happened to pitch upon *Rom.* xiii. 13. *Not in rioting and Drunkenneſs, not in Chambering and Wantonneſs,* &c. which Words, he ſaith, ſo ſtruck and affected him, that from that Moment, he reſolved to forſake his vicious Life, and to give himſelf up entirely to the Service of God. Now, Sir, I cannot but think that ſuch a Paſſage as this, workt up by the Pencil of a *Raphael* or any other maſterly Hand, that ſhould expreſs the Conflict he then felt by the Allegorical *Figures of Virtue and Vice, that could ſhew the Words ſpoken from above, the Finger of the Saint placed upon the moving and affecting Paſſage, the Eyes lifted up to Heaven, the Compunction of the Heart, and Conviction of Conſcience, through which might be ſeen Gleams of Light, Joy, Love, and Thankfulneſs to God, I cannot, I ſay, but think that ſuch a ſilent Piece of Eloquence would mightily awaken the Conſcience, and produce ſerious Reflections (if not a

* As they are repreſented in the beautiful Allegory of the Picture of *Paolo di Maffi* that expreſſes the Conflict of *Hercules* between Virtue and Pleaſure. There is a curious Print of this done by *Gribelin.*

full

full and entire Repentance) in a Sinner.

The 2d Duty of Painters and Poets was to inſtruct. As to Poetry the Caſe is too plain to inſiſt upon it. And the like with Juſtice may be ſaid of Painting. The unlearned (ſaith *Gregory* the Great) may be admirably well inſtructed by Painting. Pictures are the Books of the ignorant, where they may learn what they ought to practiſe and follow. If ſo, then Painters ought to have the utmoſt regard to Truth; they ſhould take ſpecial care not to corrupt thoſe Books, which may miſlead and deceive Men in the moſt Sacred and Holy things. Theſe Words of St. *Gregory*, the Writers of the Church of *Rome* never fail to quote againſt us in defence of the Worſhip of Images and Paintings. But, with their uſual Sincerity, they ſtop here, and take care to conceal the reſt of the Paſſage, becauſe it makes directly againſt them. As I have not the Original now by me, I ſhall ſet it down from the Tranſlation of M. *Du Pin*, one of their own Writers, which is the moſt fair and candid way of proceeding. The Place occurs in one of *Gregory*'s * Epiſtles to *Serenus* Biſhop of *Marſeilles*, who perceiving that his People worſhiped Images, had broken and demoliſhed them. He

* Epiſt. Greg. L. 9. Ep. 9.

com-

commended the Zeal he had ſhewn againſt adoring Images. "We commend you, "Brother, ſaith he, for hindering your "People from worſhiping Images; but "we blame you for breaking them. You "ought therefore to call your People "together, and declare to them that "Images are not to be worſhiped, that "you only broke them becauſe Adora-"tion was paid to them, that you will "permit them in the Church for the future, "provided the only uſe of them be to "inſtruct. Do not hinder them from having "Images, but prevent their being adored "in *any manner whatſoever*. Admoniſh "your People to exhort each other to "Compunction, and the Adoration of God "in the Trinity, in beholding Pictures "that repreſent Sacred things." Thus far Pope *Gregory*. Some learned Men have thought Pictures in Churches, made with judgement might have a very good effect upon the vulgar, and prove efficacious means of Improvement and Edification (provided due care was taken to prevent the abuſe of them) and that lively Repreſentations of the ſacred Hiſtory might be of admirable uſe to inſtruct the Ignorant; and to enliven the Devotion, and give Wings and Fervency to the Prayers of the Faithful. I hope I ſhall not be thought here inclined to Popery, and to preach up

up the Worſhip of Images. This was the Opinion of a Writer, who, I dare ſay, will not fall under any Suſpicion of this Nature; I mean *Baxter* himſelf, in his *Chriſtian Directory*, as I find him quoted by a fair and impartial Writer: For I have never read the Book through my ſelf.

" A Crucifix (ſaith *Baxter*) well befits " the Imagination of a Believer. 'Tis " lawful to make an Image of a Crucifix " to be an Object or Medium of our Con- " ſideration, exciting Chriſtians to wor- " ſhip God ".— The laſt Part and Duty I mentioned of the Painter and Poet, was to pleaſe and delight; this I name you laſt, becauſe it is ſo placed by *Junius* and by *Horace* himſelf.

Et prodeſſe volunt & delectare Poetæ.

Of this there can be no Diſpute. A Man muſt have neither Eyes, nor Ears, nor Common Senſe and Reaſon, that is not pleaſed and delighted with a fine Poem, or a beautiful Picture. There is, however, one Branch of Poetry, which moſt directly tends that way, and whoſe chief Aim and Province is to amuſe, divert, and to raiſe Mirth and Laughter, that is, Comedy. But, has not Painting alſo ſome Pretenſion to this kind of Wit and Humour? No doubt it has, and a very juſt

one

one too. Since the Advocates of that Art, have not thought fit to inſiſt upon this, I hope I may be allowed to put in a Claim for it, and to aſſert that Painting has Wit, Humour, and Comedy, as well as Poetry. I don't know, Sir, whether you will think it a wrong Taſte in me or no, when I aſſure you that I have been as well pleaſed with a Piece of *Teniers*, who deals in the low way of Life, as I have been at a play; that I have been as well diverted at ſome Drolls of *Brewer* and *Hemskirk* that I have ſeen in *Holland*, as I could have been at thoſe in *Bartholomew* Fair; and that I have been as well entertained with a *Kermeſs* or *Dutch* Fair, and Country Feaſt of *Bruchels*, who excels in that Way, as I have been at ſeeing the *Country Wake* acted, or at reading the Deſcription of one, though drawn up by the elegant Pen of Mr. *Addiſon* himſelf. I cannot ſay the ſame of a kind of Wit in Painting, which the *Italians* call *Caricature*. This is a repreſenting the moſt beautiful and regular Face in the moſt deformed, frightful and ridiculous manner, yet ſo as to keep the ſame Features, and to preſerve ſuch a Likeneſs, that the Perſon you mean ſhall immediately be known; ſo that one would wonder to ſee how little a Difference there is between the two Oppoſites, Beauty and Deformity. This

I take to be falſe Wit and Humour, that debaſes the Pencil to mean and low Satyr, and reſembles a kind of falſe Wit and ill Taſte in Poetry, which prevailed in the laſt Century: When *Scarron* in *France*, and Mr. *Cotton* here, took it into their Heads to traveſtir and burleſque *Virgil* himſelf, and made it their Buſineſs to turn the nobleſt Thoughts and ſublimeſt Expreſſions into meer * Farce, and downright Buffoonry; which I muſt own I

* This wrong Wit and falſe Taſte in the laſt Century, paſſed from *Italy* into *France*, and like an Infection, over-ſpread the whole Kingdom. It began with the Commonwealth of Letters, where nothing was thought witty and elegant, but what was in this ridiculous Strain. By Degrees it ſpread to the Palace, where Courtiers made their Addreſſes, and the Ladies their Replies in the burleſque Stile. It extended to the very Servants, with whom nothing would go down, but what was ſet off in that Dreſs. The Folly roſe to that Height, that Bookſellers could not vend their Wares, without ſomething of this to recommend it, in the Title or the Book. At laſt it even reached to Sacred Things, and a Poem appeared with this ſtrange Title at *Paris*; *The Hiſtory of our bleſſed Saviour's Paſſion, in* burleſque *Verſe*. Though this was really a grave and ſerious Piece, yet the Author or Printer thought fit to prefix this Title, that the Book might have a quicker Sale. But as Epidemical Diſeaſes, after they have raged for ſome Time, inſenſibly abate and decreaſe; ſo when this Infection had had its vogue for a while, Men of Senſe began to be aſhamed of it, and by Degrees it ceaſed and dwindled away to nothing. *Hiſt. de* l' Academ. Francoiſe, *par M.* Peliſſon.

could

could never read without the utmoſt Uneaſineſs and Indignation. Nothing ſhould be made the Subject of Raillery and Banter, but what is fooliſh, vicious, and ridiculous in it ſelf. Mr. *Butler* indeed hath ſhown the Excellency of his Judgement, and gained immortal Honour by the Subject he has choſen to diſplay his Wit and Banter upon; I mean the Cant and Hypocriſy, and the wicked and rebellious Principles of the Age he deſigned to expoſe: And you may depend upon it, that when *Scarron*'s and *Cotton*'s fuſtian Stuff and Traveſties are neglected, and rotting in the Duſt, the inimitable *Hudibras* will live and flouriſh in the Opinion of all good Judges.

Illum aget, Pennâ metuente ſolvi,
Fama ſuperſtes. Hor. Od. *L.* 2. *Od.* 2.

Having examined the ſeveral Parts in which theſe two noble Arts chiefly reſemble; I hope to conſider, with the ſame Impartiality, the peculiar Advantages of each, and wherein they ſeem to ſurpaſs and excel one another. I ſhall begin with Poets, and diſtinguiſh their Advantages into ſuch as ſpring from the Nature of the Profeſſion, and ſuch as are caſual and accidental. Firſt, The Poet has a larger Field to range and expatiate in: He is not ſo crampt and tied up as the Other.

The

The Painter is generally confined within the narrow Bounds of a ſingle Action, which, in its utmoſt Extent, can only anſwer an Epiſode in a Poem. So that the utmoſt that *Raphael* himſelf could do in the fineſt of his Pieces, was to repreſent one ſingle Hiſtory, or particular Incident: Whereas *Virgil*, in the Compaſs of his Poem, can ſet almoſt a thouſand different Actions before you, which you will own, Sir, muſt give a great Advantage to Poets, to ſhew the Livelineſs of their Wit, the Fertility of their Invention, and the Luxuriancy of their Fancy. But, Secondly, the Poet in another Reſpect is ſuperiour to the Painter; he cannot ſhift his Scene from one Place to another, cannot expreſs Change of Place, nor of the Poſture and Attitude of his Bodies, which often gives great Pleaſure and Surprize. Whereas the Poet can ſtill ſtart ſomething new, ſtill can ſhift the Scene from one Place to another; and, as *Horace* has it, *Modo me* Thebis, *modo ponit* Athenis: And in the twinkling of an Eye, can vary the Scene, and diverſify the Motion and Attitude of his Actors. This, as I have obſerved, cannot be done by Painting, which always continuing the ſame, without Variety and Novelty, muſt render the Pleaſure by Degrees faint and languid, and at laſt tire and ſurfeit the Beholder.

Thirdly, A Picture can ſhew but one Paſſion in a ſingle Figure at a Time, whether it be Anger, Joy, or Grief. But the Poet can, in an Inſtant, deſcribe the Temper, and all the different Motions, and Paſſions of the Soul. 'Tis the Obſervation of an ingenious * Writer, whom I have already quoted, that a great deal of a Perſon's true Character may be traced from his Picture; and that a Man, after reading one of my Lord *Clarendon*'s Characters, who is excellent in this kind of Painting, will find his Notions vaſtly improved from a Portrait of the ſame Perſon done by *Vandyke*. I will not take upon me to judge how far this Remark may hold true; but I dare venture to affirm, that, in point of Characters, there is a vaſt Difference between the Pencil and the Pen, and that the Writer has greatly the Advantage over the Painter. If the Poets Maxim holds good,

Fronti nulla Fides;

that there is no making a true Judgement of a Man by his Countenance; it will be ſtill of greater Force, in regard to a Portrait. It is not required of the Painter to draw the different Paſſions of the Soul:

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* Mr. *Richardſon*.

His

His Buſineſs is to give a Reſemblance of the Features, and even a favourable one too, and to ſhow what they call a handſome Likeneſs. For this Reaſon he takes care, that he who ſits be in the moſt gay and cheerful Humour, or if he is not, he endeavours to * make him ſo, that he may beſtow that Gaiety and Chearfulneſs, which, like *Titian*'s Sun-ſhine, gives a great Livelineſs and Beauty to the Piece. He muſt avoid every thing that is diſmal and gloomy in the Countenance; in ſhort, he muſt ſet off all the Beauties, and as much as is poſſible conceal the Defects. The Work therefore of the Face-Painter is cramped within very narrow Bounds: He cannot, nay, he muſt not repreſent the ſeveral vicious Paſſions of Fury, Envy, Anger, and Revenge, which make the great Beauty and Elegancy of the Characters of the Hiſtorian. For the Writer muſt go to the very bottom, he muſt probe and examine the Heart, and ſearch into the moſt hidden Receſſes of the Mind. He muſt not only ſhow the moſt glaring Affections and Inclinations, but alſo diſplay all the Faults and Vices, all the

* The famous Mr. *Le Brun*, when he drew the Picture of *Lewis* XIV, uſed to pick up as many pleaſant Stories as he could to divert that Prince, and keep him in a gay, chearful, and pleaſant Humour.

Frailties, Frothineſs, and Levities of the Perſon he deſcribes; which cannot, and muſt not (as I have ſaid before) be done by the Portrait-Painter. To convince you of the Difference between the two Arts in this Particular, it is only taking one of thoſe Characters that *Saluſte* has ſo finely drawn up, either *Cato*, *Cæſar*, or any other Great Man of his Time, and comparing it with one of their Statues, or Buſtoes, done by the very beſt Hand, I dare ſay, you will quickly find that the Notions and Ideas which the Sculptor gives, fall infinitely ſhort of thoſe which the Hiſtorian pours into your Mind.

To come nearer to Mr. *Richardſon*'s Obſervation, take any of my Lord *Clarendon*'s Characters, take thoſe of my Lord *Falkland*, or Mr. *Hampden*, which are allowed to be Maſter-Pieces in their Kind, and compare them with the Pictures of *Vandyke*, I believe you will eaſily perceive that there is a great Deal of Difference between the Writer and the Limner; and, that the Firſt has vaſtly the Advantage of the Laſt.

I come now to examine the laſt Eſſential Quality peculiar to both theſe Arts, that of moving the Paſſions: And this I muſt own, I think clearly on the ſide of Poetry. In this I foreſee I ſhall have a whole Body of *Vertuoſi* and learned Men againſt

againſt me, as *Junius*, *Felibien*; and the ingenious Reflectioniſt, whom I have already quoted, who pronounces in Favour of Painting, declares directly againſt me, and brings ſeveral ſtrong Proofs to ſupport his Opinion; which I ſhall not inſert here at large, leſt I ſhould ſpin out this Eſſay into too great a Length; ſo I chuſe to refer you to the * Author himſelf. But granting his Arguments to ſtand in full Force; nay, granting him farther, that the Painter does the Work more expeditiouſly; that in a Picture we diſcover at a Glance, and in the twinkling of an Eye, all the ſeveral Beauties of it, which lying in a ſmall Compaſs, and ſtriking all together upon the Mind, muſt have a mighty Force, and make a very great Impreſſion upon it. Whereas Poetry does not ſuch quick Execution, the Progreſs of it is more gradual, faint, and ſlow; you muſt often read Abundance of Verſes in a Poem, and travel through many Scenes of a Tragedy, before you can arrive to the *Pathos*, the touching and moving Part; before you can diſcover the ſeveral Beauties, the different Characters, and the Force of the Paſſions; which by skilful Painters are preſently reflected to the Eye, and as im-

* Vol. I. *pag.* 374, *&c.*

mediately conveyed to the Heart. Notwithſtanding all this, I cannot find Ground enough to recede from my Opinion, and that for a Reaſon, which I think carries the greateſt Strength along with it. I mean Experience: I mean that Power which every Day we ſee that a moving Poem or a Tragedy have of drawing Tears from the Eyes; which we do not, or at leaſt very rarely ſee done, by the Sight of the fineſt Painting. We are pleaſed and moved, it is true, with a beautiful Piece, but then our Admiration goes no further; it does not, like Poetry, melt a Spectator into Tears. I will venture to ſay farther, that Men will be more apt to weep at a Poem well workt up, though they are ſure before-hand it is all fabulous and fictitious, than at the Sight of a Picture whoſe Action they know to have been real and undoubted Matter of Fact; which I conceive ſhews the Power and Influence of the one Art over the other, in the Point of working upon the Imagination, and moving and affecting the Paſſions. This Objection that learned Man is aware of: He brings it againſt his own Hypotheſis, and endeavours to anſwer it. But in my Opinion he ſeems to have ſtarted a Difficulty which he cannot ſolve, and raiſed a Spirit that he does not well lay. I anſwer, ſaith he, that a Tragedy includes an infinite

infinite Number of Pictures. The Painter that, for Inſtance, draws the Sacrifice of *Iphigenia*, can repreſent but that one ſingle Action; whereas Mr. *Racine*, in his Play, gives you a great many more, which tend to ſet off each other, and render the whole more moving and pathetick. He ſets before your Eyes, as it were, fifty different Pictures, all which lead you by Degrees to that ſenſible Emotion which draws Tears from the Eyes, and therefore thoſe fifty tragick Scenes muſt of Neceſſity have a greater Effect upon us, than that ſingle one repreſented in the Picture. To which I anſwer, that ſuppoſing an Artiſt ſhould prepare the Mind by as many Pictures, as the Poet does by Scenes; ſhould draw fifty lively Pieces that conduct the Spectator to the very πάθος and Cataſtrophe of the Story: This, I dare ſay, would not have the ſame Effect as one ſingle moving Scene in a Play has to draw Tears from the Eyes.

Having now conſidered the Advantages of Poetry that reſult from the Nature of the Art, I ſhall ſay ſomething of thoſe that I call caſual and accidental. And Firſt, The Poet is ſure to have more true Admirers: By true Admirers, I mean ſuch as are proper and competent Judges; ſuch as the *French* call *Connoiſſeurs*: And this from the Courſe and Manner of educating our Youth; for, I believe it will be allowed, that for one

young Man that is trained up to have a Taſte and Reliſh or Knowledge of Painting, there are Hundreds that are brought up to judge of the Beauties and Excellencies of a Poem. Painting, I muſt own, will ſtill have a greater Number of Admirers, becauſe it ſpeaks a Language that is underſtood by all Men: But theſe Admirers are not the knowing and judicious Ones: Theſe will often be as much affected with a Picture, whoſe Colours are gay, bright, and glaring, though there be no Deſign, Symmetry, Perſpective, nor Proportion in it, as they will be with the moſt finiſhed and regular Piece in the World. Now, Sir, you will grant me, that where there is no Skill nor Judgement, there can be no true and real Eſteem. Secondly, The Glory of the Poet is more durable and laſting, and bids fairer for Eternity. The Original of the greateſt Maſter is but one and ſingle, all the Copies of it are generally faint and languid Imitations; and if the firſt be loſt, there is an end of the Piece. But it is not ſo in Poetry: There, all the MSS. and all the printed Copies are in ſome Meaſure Originals, retain all the Beauties and Excellencies of the Αυτόγεαφον, and are not liable to the many Accidents of Fire and Water, the Weather, or the Dampneſs of a Wall, which Pictures are but

but too ſubject to. This the *Grecian* Artiſts were aware of. Their great Maſters had ſuch a Regard for their Works, ſuch a Value for their Paintings, that they would not ſo far gratify the Vanity of thoſe they workt for, as to paint on their Walls and Cielings, which in Caſe of Fire, or any other Accident, could not be removed, but muſt unavoidably periſh. *Apelles* would not draw any Pieces, but what were portable and removeable: And * *Pliny* ſaith, that *Protogenes* uſed to work in a little Cell in his Garden, at a Diſtance from his Houſe, that his Works might be exempt from ſuch Calamities. It muſt be confeſſed, the Moderns have not had ſuch a Regard to their Pieces, of which vaſt Numbers are periſhed for want of that Precaution. There is at this Day at *Milan* a Picture of the great *Leonardo da Vinci*, repreſenting the Laſt Supper of Chriſt with his Diſciples, which is ſo † defaced and abuſed by Time and the Weather, that hardly any thing of it can be now diſcerned. Prodigious Pity! For *Rubens* ſaith it was the Maſter-piece of that excellent Artiſt, and one of the fineſt

* Hiſt. Natur. *Lib. 35. Cap.* 10.

† Mr. *Felibien* ſaith, the Colouring of that *Picture* was ſpoiled by the Dampneſs of the Wall. *Vol.* III. *pag.* 11.

Pictures in the World. Since therefore Poetry is not liable to thoſe Caſualties and Accidents, it muſt be more durable, and bid fairer for Eternity. 3*dly*, Poets have another very great Advantage over the Painters, as they poſſeſs the valuable Remains of the Ancients, thoſe excellent Models to improve and perfect themſelves upon. But theſe have nothing remaining of the noble Works of *Apelles*, *Zeuxis*, *Parrhaſius*, and others which are ſo extolled and magnified in Hiſtory; all which have either periſhed by Time, or Accidents, or perhaps have been deſtroyed by the Moderns themſelves. Mr. *Felibien* tells us in his * Dialogues of the Lives and Works of Painters; a Book vaſtly Entertaining, and written with great Senſe, Spirit, and Judgment; "That about two hundred "Years ago, were to be ſeen not only at "*Rome*, but in the Ruins of the City of "*Adriana* near *Tivoli*, at *Pouzzoli* in the "Kingdom of *Naples*, and in many other "Places, abundance of Antiques both of "Painting and Sculpture, of an exceeding "Beauty, which are now no where to be "found". Theſe, as I have obſerved above, may have periſhed by Time, or been deſtroyed by the Moderns, that re-

* Vol. I. pag. 239.

vived

vived the Art of Painting in *Italy*, leſt thoſe antient Pieces ſhould ſurpaſs and eclipſe their own. Thus *Juſtin* and ſome other Writers have been accuſed of ſuppreſſing the original Authors they had abridged, leſt they ſhould diſparage their own Performances, and ſink the Glory of their Epitomes. It is certain, that ſome of the greateſt Maſters among the Moderns, have been ſo ſenſible of the Superiority of the Ancients, that they have been unwilling to have their Works ſeen at the ſame time with theirs. I remember to have read ſomewhere (though I cannot now recollect the Place) that when *Michael Angelo* preſented a Cupid of his in Marble to a certain Princeſs in *Italy*, who had an Antique Original of the ſame, he deſired her not to ſhew them both together, leſt hers ſhould depretiate and diſparage his own. If that Painter had ſuch a Jealouſy of this antient Piece, I dare ſay, he would ſoon have ſunk and ſuppreſſed it, if it had been in his Power. I am very apt to believe, that *Michael Angelo*, *Raphael*, and other Reſtorers of Painting in *Italy*, made bold not only with the *Baſſo Relievo*'s, but even with the *Freſco* Paintings, that were left of the antient Maſters. And this I find is the Opinion of my learned and worthy Friend, the Reverend

Mr. *Durand*, F.R.S. whoſe * Hiſtory of Painting, and excellent Performances upon *Pliny*'s Natural Hiſtory, I have read with exceeding Pleaſure; for which I take this publick Opportunity of returning him my Thanks. I believe, Sir, you begin to think that I have ſaid a great deal in behalf of Poetry, and that I am, perhaps, partial on that ſide; but I hope, before I have done, you will be of another Opinion, and agree, that I have done Juſtice to the two Siſter-Arts. To come then to the Painters: I have already obſerved, that Painting is quicker in its Operation, does its Buſineſs with greater Expedition, diſcloſes the whole Scene in the Glance of an Eye, and diſplays all its Beauties and Excellencies at once; whereas the Progreſs of Poetry is more gradual and ſlow. This is the Remark of Mr. *Richardſon*, who has lately given the World an Eſſay upon Painting, written with ſuch Spirit, Judgement, and right way of Thinking, that though he be an excellent Painter, it is hard to ſay whether he be a greater Maſter of the Pencil or the Pen. "Painting (ſaith he) † has ano-
"ther Advantage over Words, that it

* Hiſt. de la Peint. *pag.* 170.
† Part I. *pag.* 4.

"pours

" pours Ideas into the Mind, but Words " only drop them. In this the Scene " opens itſelf at one View, whereas the " other draws the Curtain by little and " little". The Truth is, we ſee that in a Minute in a Picture, which would require a long time to come at in a Poem. A Storm, (for inſtance) a Battle, a fine Garden, and a beautiful Landskip, which we take in at one View, and in the Twinkling of an Eye, will require many Pages, and abundance of Verſes to deſcribe. But, Secondly, as Painting is quicker in its Operation, ſo it is far more extenſive: Its Empire (if I may ſo ſay) is more diffuſive and univerſal. It has been the Thoughts and Endeavour of many learned Men, to find out an univerſal Language and Character, which might be underſtood by all the World; but their Labours have been hitherto without Succeſs. Painting alone can be ſaid to be in Poſſeſſion of the Secret. All Nations in the World, though never ſo diſtant, though never ſo different in their Colour and Complexion, in their Humours and Fancies, in their Tongues, Cuſtoms, and Manners, can underſtand this univerſal Language, can all be moved and affected with it. I muſt own, I was once pleaſed with the Thought and Expreſſion of a young Artiſt, who would have made great Advances

vances in the Profeſſion, had not ſome Reaſons called him off, and turned his Studies into another Channel. As we were diſcourſing of the Beauties that are to be found in the Poets, and in *Virgil* in particular, he drew out a Transfiguration of *Raphael*, and asked me what I thought of that Piece? As he obſerved that I was ſtruck with the Beauty of it, What would you think (ſaid he) if you beheld the Original it ſelf? Seeing it thus in Black and White, without the additional Graces of Paint and Colouring, is like reading *Virgil*, or any other Poet, in Proſe. And yet what Life and Spirit is here! what Sublimity of Genius, and Elevation of Thought! what Force and Softneſs admirably mingled and blended together! I had rather, continued he, be the Author of this Piece of *Raphael*, than of the fineſt Epiſode in *Virgil*. To have a true Reliſh for *Virgil*, one muſt have Language, Grammar, Learning, and a true Taſte for Poetry; whereas it is only having Eyes, and Common Senſe, to be raviſhed and tranſported at this. I can't ſay, but I thought there was a good deal in what he ſaid. If then ſhe is to be reckoned the greateſt Beauty that has the greateſt Number of Admirers, the Advantage in this Particular ſeems to be clearly on the Side of Painting. But,

Thirdly,

Thirdly, The great Advantage this Art has over Poetry is, that there are Abundance of uſeful Notions, that ſerve to enrich and improve the Mind, which can never be expreſſed by Words, and can only be conveyed by Painting and Drawing. If this be clearly made out, no doubt it will fling a heavy Weight into the Balance, and go a great way to determine the preſent Controverſy. There is certainly a great part of uſeful Knowledge, for the Attaining of which the Imagination muſt be helpt and affected by ſenſible Images, that can only be done by Painting or Deſign, which is a Part of Painting. A Part, did I ſay? It is the very Soul and Foundation of the Art: For, as without true Deſign no Picture can be good, ſo a Piece that is well deſigned muſt of Neceſſity be ſo. It is a juſt Remark and Saying of the *Italians*, *Un Poco di deſegno fa tutto chiaro.* A little of Deſign makes every Thing clear. There are Abundance of curious Things in Arts and Sciences, in which all the Oratory of *Tully*, and the Poetry of *Virgil* can afford no Manner of Help; nay, which Words would only ſerve to puzzle and darken, that are made plain and clear by a few Strokes of the Pencil. In Geography, for inſtance, which is ſo uſeful a Knowledge, and one of the Eyes of

of Hiſtory, what Notion can the moſt eloquent Deſcription give of a Country, its Situation, Figure, Bounds, and Extent, which ſhall be equal to a good Chart or Map, that repreſents all clearly and diſtinctly to the Eye. The ſame may be ſaid of Mathematicks. Though you were to read a Propoſition of *Euclid* a thouſand times over to a Scholar, he will be as much at a loſs as he was before: But ſhow him a Figure, and delineate a Plan, then all Difficulties vaniſh, and every thing is clear and plain. Thus again in Gardening and Architecture; take the moſt elegant Deſcription you can find in Verſe or Proſe, nay, take the Account that *Pliny the Younger* gives of his own Gardens, which is reckoned a Maſter-piece in its Kind, and is ſo minute and exact, that ſome have thought the Writer made it with a Deſign to part with them; yet, how vaſtly ſhort will this fall of the Ideas which a fine Draught or Picture ſhall convey to the Mind? The ſame holds good in Mechanicks, a Science ſo uſeful for human Life. It is not to be conceived, what immenſe Pains and Labour ſome learned Men have undergone to illuſtrate *Vitruvius*, and to ſupply the Want of his Figures which are loſt. That one ſingle Article of the *Catapultæ*, or military Machines of the *Romans*, ſo puzzled and gravelled the great

Scaliger

Scaliger, the boldeſt and moſt indefatigable Critick that ever lived, that he owned himſelf baffled, and gave up the Cauſe. But the Monks, it ſeems, and firſt Tranſcribers of MSS. were not ſo good at Drawing as at Writing, and ſo left us the Texts of the Authors, without their Figures to explain them, that is, tranſmitted to us a Body without a Soul. If then this be Matter of Fact, that Painting and Drawing do ſo much conduce to advance Arts and Sciences, if (as *Pliny* * ſaith) the *Utilitas juvandi* is to be preferred to the *Gratia placendi*; If the Excellency of an Art is not to be determined by the Pleaſure, but by the Benefit and Uſefulneſs it brings along with it, I dare pronounce in behalf of Painting, and aſſert that it is as much ſuperiour to Poetry, as the *Utile* is preferable to the *Dulce*, and the enriching and improving the Mind to the moving and affecting the Paſſions. But, as I have obſerved, as theſe two noble Arts have a near Affinity and Alliance between them, require the ſame Spirit and Genius, and the ſame univerſal Knowledge of Nature; ſo they may,

* *Equidem ita ſentio peculiarem in Studijs cauſam eorum eſſe, qui, difficultatibus victis, utilitatem juvandi prætulerunt gratiæ placendi.* Plin. Præf. Hiſt. Naturalis p. 6. *Edit. Delphin.*

without

without doubt, very much help and assist each other, either for the Improvement of Beauties and Graces, or for the shunning the Faults, and avoiding the Defects.

——— *Alterius sic*
Altera poscit opem res, & conjurat amicè.
Art. Poet. *v.* 411.

That the Painter may be much obliged to the Poet, may borrow fine Thoughts, noble Hints, and bright and sublime Images from him, is what I believe every one will allow, that has any Taste and Notion of these two Sister-Arts. This is what is attested by many good Writers, and what has been confessed by the very greatest Masters. * *Eustathius*, in his learned Com-

* Φέρεται ἰσοεία ὅτι Εὐφράνωρ Ἀθήνησι γράφων τὸς δώδεκα θεὸς, καὶ ἀπορῶν οἷον ἀρχέτυπον γράφει τὸν Δία, πάρησι ἐν διδασκάλε, καὶ ἀπόσας τῶν ἐπῶν τότων Ἀμβρόσιαι δ' ἄρα χαῖται, καὶ τὰ ξῆς. ἔφη ὅτι ἥδε ἔχει τὸν Ἀρχέτυπον καὶ ἐγράφεν ἀπίων.

Which last Word has led a very learned Man into a singular Mistake, not to say a very great Blunder. The Person I mean, is the great Critick *F. Rapin*, who, quoting this Passage of *Eustathius*, mistakes Ἀπίων the Participle, for *Apion* the Grammarian, and very wisely makes him the Author of this Tradition. Whereas a very little Attention would have plainly shewn him that the Word is not a proper Name, but the Participle of the Verb ἀπείμι, and signifies no more, than that the Painter going away, drew from *Homer* the Image of his God. But you know, Sir, *Horace* allows even *Homer* himself sometimes to take a Nap.

mentary

mentary upon *Homer* relates, that when *Euphranor* the celebrated Painter was about to draw the Picture of *Jupiter Olympius*, and could not find in his Thoughts any Idea noble enough to repreſent the Majeſty of that God, he went to a Grammarian at *Athens*, who was reading Lectures to his Scholars upon that Poet; and from a noble and ſublime Paſſage of *Homer*, drew his Idea of the Sovereign of the Gods. The Verſes are, *Book* I. *p.* 529.

Καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος,
Κρατὸς ἀπ' ἀθανάτοιο μέγαν δ' ἐλέλιξεν Ὄλυμπον.

Which Mr. *Pope* * tranſlates, as you will ſee

* I ſhould have ſaid Paraphraſes, for his Tranſlation here can deſerve no better Name.

He ſpoke, and awful bends his ſable Brows,
Shakes his Ambroſial Curls, and gives the Nod,
The Stamp of Fate, and Sanction of the God.
High Heaven, with trembling, the great Signal took,
And all *Olympus* to the Center ſhook.

Mr. *Pope* finds Fault with *Virgil*, for only ſaying in his Deſcription of *Jupiter*,

Annuit, & totum nutu tremefecit Olympum.

Here, (ſaith he) mention is made of the Nod, and its ſtupendous Effects, but nothing of the Eye-brows and the Hair. But Mr. *Pope* has omitted the Κρατὸς ἀπ' ἀθανάτοιο, which offers a noble Image to the Mind. *Horace* has ſucceeded better in his Imitation of *Homer*, and, *Cuncta ſupercilio moventis*, is more ſublime, comes nearer to the Deſcription of the divine Poet, and takes in not the Heaven

ſee in the Margin. * *Pliny* aſſures us, that *Apelles* took his Image of the Picture of *Diana* from that Paſſage of the ſame Poet, where ſhe is ſo elegantly deſcribed. The learned *Fr. Junius* thinks, that the Painter *Timanthes* took the † Hint of putting a Veil over the Face of *Agamemnon*, at the Sacrifice of his Daughter *Iphigenia*, from a place in *Euripides*, where that Prince is deſcribed in that very Poſture. This Device of the Painters has been magnified and extoll'd by many great § Men, and even by

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Heaven itſelf, but the Earth and the whole Creation.—It is obſervable, that *Homer* makes *Juno* do that with the Motion of the whole Body, which *Jupiter* does with a ſingle Nod. Εἶσατο δ' ἐνὶ θρόνῳ ἐλέλιξε δὲ μακρὸν Ὄλυμπον: So exact has he been in obſerving the due Decorum, and ſettling the true Diſtinction of his Gods, as Mr. *Dacier* obſerves, *Hor. Od.* Lib. 3. Od. 1. ver. 8.

* *Plin*: Nat. Hiſt. *L.* 35. *cap.* 10.

† Ὡς δ' ἐσεῖδεν Ἀγαμέμνον' Ἄναξ
Εἰς φαγὰς στείχουσαν εἰς ἄλσος κόρην,
Ἀνεστέναξε κἄμπαλιν στρέψας κάρα,
Δάκρυα προῆγεν, ὀμμάτων πέπλον προθείς.

Eurip. Iphigen: in Aulide *v.* 1550.

§ *Pictor ille vidit cum de immolandâ Iphigeniâ triſtis eſſet Chalcas, triſtior Ulyſſes, mœreret Menelaus, obvolvendum caput Agamemnonis eſſe; quoniam ſummum illum luxum penicillo non poſſet imitari.* Cicero de Oratore.

Cum mœſtos pinxiſſet omnes, præcipuè patrum, cum triſtitiæ omnem imaginem conſumpſiſſet, patris ejus velavit vultum, quem dignè non poterat oſtendere. Plin. Nat. Hiſt. *Lib.* 35. *Cap.* 10.

Cum

by *Tully* himſelf, as a moſt happy Thought, and ingenious Invention. But I muſt own, I cannot find that the Painter deſerved ſuch Elogies, ſuch an Exceſs of Praiſe, ſince (if there was any thing ſo very ingenious in it) it was not properly his own, but borrowed from the Tragick Poet; which I wonder thoſe Writers take no manner of notice of. Neither do I think the Honour of it is to be aſcribed either to the Poet or the Painter; ſince it was nothing but what was uſual and common, for Mourners to have their Heads covered, that they might the better indulge their Paſſion, give a Looſe to their Grief, and weep and lament with greater Freedom and Decency; which Cuſtom I believe the Poet alluded to in his Tragedy.

There is a fine Figure in *Michael Angelo*'s Picture of the Laſt Judgement, (tho' very ill placed there), of old *Charon* the Ferryman of Hell: There he appears with the ſullen and angry Look that is given him in * *Virgil*;

Navita ſed triſtis nunc hos, nunc accipit illos.

Cum in Iphigeniæ Immolatione pinxiſſet triſtem Calchantem, triſtiorem Ulyſſem, addidiſſet Menelao quem ſummum poterat efficere ars mœrorem, conſumptis omnibus affectibus caput Agamemnonis velavit, & ſuo cuique animo dedit æſtimandum. Lactant: Inſtit: *c.* 11. *c.* 13.

* *Virgil*: Æneid: *L.* 6. *v.* 315.

From

From which Place I have often thought that a Painter had taken his Idea of *Charon*: But Mr. *Richardſon* has ſet me right in this point, who ſaith, That *Vaſari*, who was acquainted with *M. Angelo*, affirmed that he took this Image from theſe ſtrong Lines of *Dante*;

Caron Demonio con occhi di Bragia
Loro accenando tutte le raccoglie,
Batto con remore qualunque s' adagia.

The ſame * Poet, was of great help to his Friend † *Giotto*, who conſulted him on all Occaſions, inſerted his Thoughts in all his Works, and made ſo good a Uſe of his Advice, that thoſe celebrated Pieces of the Revelations at *Naples*, by which he gained ſo much Reputation, are ſaid to be the Thought and Invention of that excellent Writer. I do not find, that any of the antient Poets have owned their Obligations of this kind to the Painters, which I very much wonder at: For, I make no doubt but they have reaped vaſt Advantages from their Labours. In this I am entirely of Mr. *Durand*'s Opinion, that *Virgil* himſelf made great Uſe of theſe Antiques and Monuments, which were extant in his time, and were ſo much

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* *Dante.* ‡ *Felibien* entretiens ſur la vie, *&c.*

eſteemed

eſteemed at *Rome*, that he took his fine Deſcription of the Rape of *Caſſandra* in the Temple of *Minerva*, from the famous Picture of *Theodorus*, that was in the Temple of *Concord*, where ſhe was repreſented by the Workman in the ſame * Attitude as ſhe is drawn by the Poet, with her Hands tied, and Eyes raiſed up to Heaven; that the ſame Poet had in his Eye the celebrated Figure of the † *Laocoon*, which is now in the *Belvedere* at

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* *Ecce trahebatur paſſis Priameia Virgo*, &c.
Ad cælum tendens ardentia lumina fruſtrà,
Lumina, nam teneras arcebant vincula palmas.

And I make no doubt but *Virgil* in this noble Deſcription, *L.* 1. *v.* 298.

——— *Furor impius intus*
Sæva ſedens ſuper arma & centum vinctus ahenis
Poſt tergum nodis, fremet horridus ore cruento.

had in his Eye the celebrated Picture of *Apelles*, where the God of War was repreſented with his Arms tied behind him, and *Alexander* ſitting on his triumphal Chariot, which was to be ſeen then at *Rome*, in the *Forum* of *Auguſtus*. Vid. *Plin.* L. 35. C. 36.

† See the beautiful Deſcription of this in *Virgil* Æn. L. 2. v. 203. *Ecce autem*, &c. This is eſteemed to be one of the fineſt Statues of the Antients: It is the Figure that *Agoſtino Caracci* ſhewed to his Brother; and as he ſeemed not to mind or take any notice of it, *Hannibal* drew the Figure of it with a piece of Charcoal, on the Wall, which made every one own, that he had taken the effectual way of ſhewing the Beauties of the Art. Then he added, *Gli Poeti depengone con le parole, gli Pittori parlano con le opere.* This famous Statue (ſaith Mr. *Freſnoy*) ought

at *Rome*, when he drew up that moving Epiſode of the Death of that Prieſt of *Apollo*; and that, through his whole Poem, he conſulted thoſe Pictures of the *Trojan* War of the ſame *Theodorus*, which were to be ſeen in the *Porticus* of *Philippus* in the time of *Pliny*; who ſaith of this Painter, * *Bellum Iliacum pluribus tabulis*, &c. And I don't at all queſtion, but a Writer that would make a Poem upon the Transfiguration of Chriſt, or a noble Deſcription of the Exploits and Battles of *Alexander the Great*, would find

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ought not to have been naked; but clothed. For what Likelihood is there, (ſaith he) that the Son of a King and a Prieſt of *Apollo* ſhould appear naked in the actual Ceremony of a Sacrifice. Mr. *de Piles*'s Reaſon is, that the Workmen thought the Piece would have appeared like a Heap of Stones, and ſo avoided the leſs Inconvenience. See *Freſnoy*'s Art of Painting, *p.* 148. But I think the Sculptors had done better not to have made it at all, than to have committed ſo great and palpable an Abſurdity.——— *Pliny* ſaith of this Statue, that it was preferable to any Piece of Painting and Sculpture in the World. It was the Work of three famous Statuaries, *Ageſander*, *Polydore*, and *Athenodorus*, *Rhodians*, who, out of one Stone cut *Laocoon*, his Children, and the Serpents. It was in his time, in the Palace of *Titus* the Emperor. *Plin.* Nat. Hiſt. *L.* 36. *c.* 5.

But *Pliny* was miſtaken in the particular of its being cut out of one ſingle Stone. For curious Travellers, that have examined it with greater Exactneſs and Nicety, have diſcovered, that this Statue conſiſted of two Blocks of Marble, admirably well joined and cemented together.

* Plin. *L.* 35. *c.* 10.

great

great Help and Aſſiſtance, many noble Hints, and bright Gleamings of Light from the divine Picture of *Raphael*, and the noble Performances of *Le Brun*: I believe any one that will take the Pains, I ſhould have ſaid the Pleaſure, of comparing Mr. *Addiſon*'s Poem upon the Reſurrection, with the Picture at *Magdalen* College that gave Occaſion to it, will be of my Mind; and clearly ſee, that the Imagination of the Poet may be vaſtly helped, and heightened by the Fancy of the Painter. This Experiment I have made myſelf with very great pleaſure at *Oxford*.

But, Secondly, As theſe two Siſter-Arts can be ſo uſeful and helpful to each other, for the improving the Beauties and Graces, ſo they may have the ſame Effect for the avoiding of Faults. Whenſoever, therefore, a Poet is about taking a Liberty, venturing upon ſome bold Stroke, and indulging his Fancy in ſome Licence that he has any Scruple about, he ſhould conſider what a Figure this would make in a Picture, and regulate his Ideas according to that Model. A Painter likewiſe, that is in the ſame Circumſtances, and labours under the like Doubts, ſhould examine, what an Effect would ſuch a Thought have in Verſe, and how it would ſuit and become the Majeſty of an Heroick Poem.

For they may depend upon it, that what is not Senſe and Reaſon in Poetry, will never be ſo in Painting, though ſet off and adorned with all the Graces and Beauties of Colouring; and, *vice versâ*, what is abſurd, inconſiſtent, and unnatural on the Canvaſs, muſt of Neceſſity have the very ſame Effect upon the Paper. Thus far the two Arts ſeem to be at Par. But of the two, I think the Painter ought to uſe greater Caution, and to be more ſtrictly upon his Guard, than the Poet, and that for the ſake of the Spectator, as well as for his own. I ſay for the ſake of the Spectator, that he may not leave him in the Dark, but make every thing as clear and plain as is poſſible. The Painter cannot ſpeak ſo diſtinctly, and intelligibly to the Eye, as the Poet can to the Ear. This laſt can deſcribe in a few Lines the Country that is the Scene of his Action: He can plainly tell you the Nations he ſpeaks of, whether *Perſians*, *Indians*, or *Turks*, which are not ſo clearly expreſſed by the ſilent Pencil, and can only be done by a ſtrict and ſcrupulous Adherence to the *Coſtume*. He muſt, therefore, above all things endeavour,

Reddere Perſonæ ſua convenientia cuique,
Art. Poet. *p.* 316.

and

and in every particular obſerve the juſt and true Decorum. To come at this, he muſt neglect nothing, but call in all the helps and aſſiſtances which Hiſtory, Tradition, or Travels can afford him, to diſtinguiſh the Manners, Habits and Dreſs of his Perſons. He muſt deſcend to the minuteſt Particulars, as a Cap, or a Helmet, a Shoe or a Slipper, if they can ſerve to fix any particular Diſtinction of a People. He muſt carefully obſerve every thing that is proper and peculiar to a Country, the Trees, Plants, Animals, and even the Fiſhes of it, as that judicious *Painter, who drawing a Battle fought near the River *Nile*, to mark the Scene of the Action, took care to place upon the Banks a Crocodile, which was an Animal peculiar to that Water. Miſtakes in the minuteſt Things in Nature have drawn Cenſures upon the moſt famous Artiſts. †*Apelles* himſelf was blamed for drawing

* This Painter, *Pliny* ſaith, was *Nealces*, who being to repreſent a Sea-Fight between the *Perſians* and *Egyptians* by the River *Nile*, to ſhew the Scene of the Action, drew an Aſs drinking upon the Banks, and a Crocodile watching his opportunity to devour him. *Plin. Nat. Hiſt. l.* 35. *c.* 10. The Famous *Ant. Coypel*, in his celebrated Picture of *Moſes* in the Ruſhes, has not forgotten the Circumſtance of the Crocodile, though he has omitted that of the Aſs.

† Elian Var. Hiſt. l. 4. c. 50.

his Horſes with † Eye-laſhes upon the lower Eye-lid, whereas a little Obſervation might have ſaved him that Miſtake, and ſhewn him that there was no ſuch thing in Nature. The famous Monſieur *Le Brun* was ſo nice and ſcrupulous in this, that, when he was going to paint thoſe fine Pieces, the Battles of *Alexander*, which are ſo noble an Ornament to the Royal Palace in *France*, he ſent as far as **Aleppo*, to have an exact draught of the Make, Shape, and Size of the § Horſes of that Country. Though I cannot think that there could be much in this, becauſe, in ſo many hundred Years, the Caſta or Breed of Horſes may be conſiderably altered; yet it doubtleſs deſerved Commendation, as it ſhewed how careful he was to keep to the *Coſtume*, and to obſerve the Decorum in things of the ſmalleſt Weight, and Conſequence. But as the

† Some ſay this Cenſure was paſſed upon *Micon* the Painter by *Simon Tzetzes Chil.* p. 427. But perhaps both theſe Artiſts fell into the ſame Miſtake.

* Reflect. ſur la Poëſie.

§ Monſieur *Le Brun* was ſo exact in his Paintings, that 'tis ſaid, that before he made his noble Piece of the Laſt Supper, he ſtudied for two years together the Ceremonies of the *Jews* in their own Writings, that is, that part of the *Talmud* that was already tranſlated, which has made ſo good Judges ſay, that Painting was the leaſt of the Learning and Excellency of that great Maſter.

Painter

Painter ſhould be ſo careful and exact for the ſake of his Spectator, ſo he ought to take no leſs Care out of regard to himſelf. 'Tis certain there is no Art whatſoever brought to ſo great a Degree of Perfection, as to be entirely without Fault. But there are ſome whoſe Blemiſhes and Defects ſhall ſooner appear than others, and that from the Nature of the Art itſelf: And this I take to be the very caſe of Painting. The Faults of a Picture as well as the Beauties, (as a judicious * Writer juſtly remarks) lie in a ſmall compaſs, within the narrow Limits and Extent of the Canvaſs, and by conſequence are more obvious and more eaſily diſcerned. So that if there be any of the Miſtakes and Errors I have mentioned, in point of Decorum, againſt the Cuſtoms, Manners, and Habits of any People, if there be any remarkable Diſproportion in the whole or in its parts, any Figure that is lame, diſlocated, or disjointed, theſe are immediately diſcerned with the Glance of an Eye. But in a Poem the Caſe is altogether different: The Faults there are ſpread and diffuſed through the whole Body of the Work, and by conſequence cannot be ſo eaſily perceived. Beſides it requires ſome

* Reflex. Critiques ſur la Poeſie, *&c.* p. 261.

Pains, Judgement, and Attention to judge whether there is nothing that is incoherent, and inconſiſtent with itſelf; whether every Thing agrees and tallies juſtly together; whether every Character be, as the *French* call it, *bien ſoutenu*, well ſupported and maintained to the end, and as an excellent Judge expreſſes it,

——————*An ſervetur ad imum*
Qualis ab incepto proceſſerit, & ſibi conſtet.
Hor. Art. Poet. 127.

This is what all Readers are not capable of doing, and what thoſe, that are, will not often give themſelves the trouble to do. Thoſe eſpecially that only read for pleaſure and entertainment (who are the far greateſt part of the Readers) will not be at the pains to trace all the falſe Steps, and critically to watch every Slip of an Author. But in a Picture there is no need of all this Pains and Labour; none of this Reflection, Judgement and Attention: There the Faults and Blemiſhes ſtrike upon your Eye at once, preſent themſelves to your ſight, and thruſt themſelves upon you, whether you will or no, and (as that * Learned Man obſerves)

* Monſieur *Du Bos*.

carry

carry this ill conſequence along with them, that they leſſen, darken, and depreciate the real Beauties of a Piece. To which I beg leave to add, that this Contraſt of the oppoſite Graces ſets the Faults and Blemiſhes in far clearer and greater Light, increaſes their Deformity, and makes them appear more ſhocking and offenſive than they would otherwiſe have done, had they ſtood ſingle and alone.

LETTER II.

HAVING already treated of the Licences of Poets and Painters in general, and at the ſame time conſidered the great Union and Affinity there is between thoſe two noble Arts, together with the particular Priviledges and Advantages they ſeem to have over each other, I ſhall now proceed, according to the Plan I at firſt laid down, to point out and diſplay ſome of their boldeſt and inexcuſable Liberties.

I ſhall begin with the firſt. But perhaps, Sir, you will ask me, *Cui bono?* what Advantage the World will reap from ſuch Diſcoveries? I anſwer, Every way very much: For they may ſerve to correct and amend the Boldneſs and Raſhneſs of Painters in miſ-repreſenting the Sacred Hiſtory. And, if (as a great Father of the Church obſerves) Pictures and Images are the Books of the Ignorant, they may be of farther uſe to caution unwary and unlearned People againſt them who dare corrupt thoſe Books, and hereby

hereby deceive and miſguide them in the moſt Sacred Things. One might have thought indeed that in theſe they ſhould have ſhewed more Decorum, and obſerved a greater Regard and Conformity to Truth. But quite contrary to this, it is in thoſe very Sacred Subjects the Gentlemen of the Pencil have indulged themſelves in the moſt unwarrantable Liberties. The Proof of this ſhall be the Subject of this Letter, in which I ſhall proceed in the ſame manner as the Facts I examine are laid down in Scripture.

Of the Picture of the Death of *Abel*.

This is the firſt Crime that ſince the Fall of Man was committed in the World, and is related with ſo much Plainneſs and Simplicity in *Geneſis*, one would hardly think it poſſible that any Miſtake ſhould be made about it. And yet in this Piece of Sacred Hiſtory the Painters have made a ſhift to commit a double Fault; One in regard to the Weapon with which the Fact was done, the Other to the Motive which tempted *Cain* to perpetrate ſuch an abominable Parricide. And Firſt, as to the Weapon; 'Tis generally repreſented to have been the Jaw-bone of an Aſs, or another Animal, and That without any manner of Ground or Warrant

from the Holy Scripture, and directly againſt the Current and Authority of Tradition. *Moſes* indeed tells us, *Gen.* iv. 38. " And *Cain* talked with *Abel* his Brother, " and it came to paſs, when they were " together in the Field, *Cain* roſe up " againſt *Abel* his Brother, and ſlew him." But as to the Manner and Weapon in which this cruel Fact was done, the Holy Scripture is entirely ſilent. The Antient Writers have endeavoured in ſome meaſure to ſupply this Silence, and offered to clear up the Particular of the Weapon; though they vary pretty much in their Opinions about it. St. *Jerom* ſays it was done with a Sword. *Irenæus* affirms it was a Scythe. *Prudentius* makes *Cain* to kill his Brother with a Rake, one of the Tools that he employed in the managing of his Ground. Theſe are the Opinions of the Antient Writers. I will not preſume to determine which of them is moſt agreeable to Truth, for perhaps every one of them may be wrong. But I believe, Sir, you will allow that thoſe Artiſts had taken a ſafer Courſe and leſs liable to Cenſure, had they embraced either of theſe Traditions, which had been ſufficient Ground for them to go upon, and not have trumped up and ſuppoſed the Conceit of the Jaw-bone, which hath not the leaſt Foundation in Scripture, or Tradition. The other Exception

ception I made, was to the Motive that tempted *Cain* to commit that abominable Action. In this indeed the Scripture is expreſs, and leaves no Room for doubting: For *Moſes* tells us, "That in "Proceſs of Time it came to paſs, that "*Cain* brought of the Fruit of the Ground "an Offering unto the Lord: And *Abel* "he alſo brought of the firſt Fruits of his "Flocks, and of the Fat thereof; and "the Lord had reſpect unto *Abel*, and to "his Sacrifice; but unto *Cain* and to his "Sacrifice he had not reſpect; and *Cain* "was very wroth and hisCountenance fell." *Gen.* iv. 3, 4, 5. This is all the Scripture has told us. But how the Approbation of the Offering of the one, and the Diſlike of the other was ſhown, is what the Holy Writer hath not thought fit to reveal. Some Learned Men have fancied, that God manifeſted his Acceptance of *Abel*'s Devotion, by ſending a Fire from Heaven to conſume the Sacrifice. I cannot deny but we meet ſometimes with that * Mark

* Thus we read in the 1ſt Book of *Kings*, xviii. 38. that the Fire of the Lord fell and conſumed the burnt-Sacrifice of *Elijah*, and the Wood, and the Stones, and the Duſt, and licked up the Water that was in the Trench. The Heathen had ſome notion of this Approbation of God: Thus *Plutarch* relates that the Celeſtial Fire deſcended upon the Altar of *Amphipolis* and conſumed the Sacrifice. *Horace* in the 4th Satyr of the 1ſt Book, ſaith that the People of *Egnatia* laid claim to the

of God's Approbation. But as 'tis not likely that *Moſes*, who is ſo exact a Writer, would have wholly paſſed over in Silence ſuch a remarkable Particular, ſuch a ſignal Token of God's Favour and Approbation, we ought not to be too free with our Gueſſes, and Conjectures. Others have thought that God might have teſtified this by ſome miraculous Token of his eſpecial Preſence, ſome Glory, Radiancy, or Illumination, as we may ſuppoſe he manifeſted himſelf to *Adam* and *Eve* in Paradiſe, and as he did to *Moſes* in the Buſh. But as the ſame Objection, I mean the Silence of the Sacred Writer, lies as much againſt this as the former Opinion, and this is all gueſs-work and Conjecture: it is more ſafe, as well as more reaſonable, to ſuppoſe, that God manifeſted his Approbation of *Abel*'s Offering by bleſſing his Labours, proſpering his Handyworks, increaſing his Stock, and multiplying his Flocks; and that on the other ſide he ſhewed his Diſlike of *Cain*'s

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the ſame Miracle, and averred, that the Fire from Heaven deſcended upon the Incenſe, that was on the Threſhold of the Temple, which he ſaith none but a credulous *Jew* can believe.

Credat Judæus Apella, &c.

A learned Commentator concludes from this Paſſage of *Horace*, that he had in his eye the Miracle of *Elijah*, which he had read or heard of, and which he looked upon as falſe and fabulous. *Vid. Dacier in loc.*

Sacri-

Sacrifice by refuſing to bleſs his Labours, to proſper his Husbandry, and denying him fruitful Seaſons, and plentiful Harveſts. And this ſeems to be confirmed by the very Words of the Curſe, which God pronounced againſt the Murderer. "Now art thou curſed from the Earth: "When thou tilleſt the Ground, it ſhall "not henceforth yield unto thee her "Strength, *&c*". *v.* 11, 12. But though there is ſo little Ground and Warrant for this Conceit of the Fire ſent from Heaven, I have ſeen ſome Pieces of the Murder of *Abel*, where, in perſpective and on a diſtant Ground, are to be ſeen two Altars, and the Fire from Heaven deſcending upon one of them, and conſuming the Sacrifice.

Of the Picture of *Abraham*'s offering his Son *Iſaac*.

The Learned Dr. *Brown*, in his Book of Vulgar Errours, has paſſed a Cenſure upon Painters for repreſenting *Iſaac* in the Shape and Stature of a Boy. This he aſſerts is againſt the Authority of the beſt Commentators, and the very Circumſtances of the Holy Text: For there we read that *Iſaac* carried the Wood for the Burnt Offering, which he conceives was too great a Load and Burthen for a Boy

to

to carry. To ſupport his Criticiſm, he adds the Authority of *Joſephus*, who is expreſs that *Iſaac* was then full twenty five years of Age. 'Tis true indeed he is called *Puer* in the vulgar Tranſlation; but this he thinks ſhould not be ſtrictly taken of the Age of Puberty, but to be underſtood in relation to his Father, who was then no leſs than an hundred and twenty years old. I ſhould rather incline to think that the Word נַעַר in the *Hebrew* Language, had a greater Latitude, and a more extenſive Senſe, than to be confined to the Age of fourteen years. I am ſure in the beſt *Latin* Authors the Word *Puer* is taken ſo much at large, as to extend even to Manhood itſelf. Thus * *Horace* calls *Paullus Maximus*, *Puer*, though he was then at Man's Eſtate, eminent for his Eloquence, and Pleadings for the miſerable. † *Virgil* alſo gives this Name to *Cæſar* and *Pompey*, whom every one will allow to be then grown Men. And laſtly § *Ovid*

* Et pro ſollicitis non tacitus reis,
Et centum Puer Artium. *Hor. Od. l.* 4. *od.* 1. *v.* 14, 15.

† Ne, pueri, ne tanta animis aſſueſcite Bella. *Virg. l.* 6. *v.* 83. But this may be underſtood of *Anchiſes* calling them his Children, which he very properly might do as deſcended from him.

§ Parce puer ſæcli Decus admirabile noſtri. *Ovid.* *Cicero* calls *Octavius Cæſar* when he was near twenty years old, ſometimes *Juvenis* and ſometimes *Puer*.

gives

gives this very Title to *Auguſtus*, when it is well known he was full fifty years old. I know but one Objection can be made againſt the Doctor's Hypotheſis, which is, that we read that *Abraham* tied *Iſaac* and put him upon the Wood, which does not ſeem well to ſuit with ſo old a Man as he then was. But to this it may be anſwered, that the Words, *laid him upon the Altar*, &c. do not of neceſſity imply that he took him up in his Arms, and laid him upon the Altar, but only that he might help and aſſiſt him to mount upon it. Beſides, 'tis reaſonable to ſuppoſe that in the time of the Patriarchs, who lived ſeveral hundred years, a Man of an hundred and twenty, which is ſuppoſed to be the Age of *Abraham*, might be as ſtrong, active, and vigorous as the preſent Race of Men are at thirty or forty. There are two Circumſtances more in Relation to this Picture, in which the Maſters of the Pencil have taken the Liberty to deviate from the Sacred Hiſtory. Firſt as to the Poſture of *Iſaac*, who is drawn on his Knees before the Altar, whereas the Holy Writer is expreſs, that *Abraham* laid him on the Altar upon the Wood, *Gen.* xxii. 9. Nor have they been more exact in expreſſing the Poſture and Attitude of the Father, who, in all the Pictures I have ſeen of this Sacrifice, ſtands behind *Iſaac* with

with a Sword lifted up to ſtrike and to kill him. Whereas Painters ſhould conſider, that the Sacrifice in queſtion was an Holocauſt or Burnt Offering, which was not performed with a Sword, or ſeparating the Head from the Body, but by thruſting a Knife into the Breaſt of the Victim, and keeping it there 'till it was actually expired. After which the Head was ſevered from the Body, and the ſeveral Parts diſſected and diſmembered, in order to be conſumed with * Fire.

Of the Picture of *Job*.

The next Inſtance I ſhall bring is in relation to poor *Job*, whom the Painters (as if he had not been enough miſerable) have drawn like a Beggar lying upon a Dunghill. I make no doubt, Sir, but You have often ſeen him thus pictured, and as often heard it inſiſted upon, as an Aggravation of his Miſery, by the Orators from the Pulpit,

Idque illis commentum placet. TER.

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* *Coypel* has committed a capital Fault in his Piece of the Sacrifice of *Iſaac*, in repreſenting Sorrow, Grief, and Affliction in the Face of *Abraham*. This is depreciating and undervaluing the Faith of that good Man, who having received his Son from God by one Miracle, did not doubt but he would reſtore him to him by another. This has been judiciouſly obſerved by Monſieur *Durand* in his *Hiſtory of Painting*.

For

For I can give it no better Name; ſince 'tis all Errour and Miſtake, the Flight of the Orators, and the Whim and Fancy of the Limner; who, willing to give into the Marvellous, thought they could not better expreſs the Calamities of *Job*, than by expoſing him upon a common Dunghill, and that without the leaſt Ground or Shadow of Reaſon. For the Scripture is wholly ſilent in the Point, and makes no mention of a Dunghill, but of Aſhes only, in which Penitents and Men under Affliction uſed to lye and wallow. That this was a common Practice, eſpecially in the Eaſt, will not, I ſuppoſe, be denied by any that have the leaſt Knowledge of the Cuſtoms of the Ancients. In times of Affliction the Mourners uſed to pour Aſhes on their Heads, and roll themſelves in the Duſt; and this they did, either to put them in remembrance, that they were but Duſt and to Duſt they muſt return; or to imply, that like Duſt they were only fit to be trod and trampled upon by their Enemies. Thus we read *David* ſpeaks of himſelf in the time of Affliction: "For I have eaten Aſhes like Bread, "and mingled my Drink with Weeping." *Pſal.* cii. ver. 9. Upon which Words the Learned **Heinſius* makes this Remark: "This,

* *Hebraiſmus à ritu lugentium qui ſacco induti Pulvere*

ſe

" This, ſaith he, is a *Hebraiſm* from the " Cuſtom that Mourners had of wallow- " ing in Aſhes: and then the meaning " will be, that Duſt was to him like " Bread; or that he eat his Bread " mingled with Duſt." But the very Words of *Job* might have ſet them right, and prevented the Miſtake. " My Fleſh is " clothed with Worms, and Clods of " Duſt." *Job* vii. 5. and accordingly we ſee *Job*'s Friends, when they came to mourn and condole with him, ſprinkle Duſt upon their Heads, and ſit down with him upon the Ground ſeven Days and ſeven Nights. *Job* ii. 12, 13. In this as in many other Practices the *Jews* were followed by the Heathen. Thus we ſee *Laertes* do in †*Homer*. The ſame may be obſerved in *Euripides Suppl.* Thus *Virgil* has alſo repreſented *Mezentius* at the ſight of the dead Body of his Son *Pallas*. This I hope will ſerve to clear up the Matter, to remove this imaginary Dunghill, and to ſhew that this excellent Man, this Emblem of Patience, ought to

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ſe conſpergebant: q. d. *In terrâ pronus jacui præ luctu, & in pulvere me volutavi, adeo ut Pulvis inſtar Panis mihi fuerit, vel panem pulvere conſperſum comederim.*

† Ἀμφοτέρῃσι δὲ χερσὶν ἐλὼν κόνιν Αἰθαλόεσσαν
Χεύατο κὰκ' κεφαλῆς πολιῆ ἀδινὸν ϛενιχιζῶν
Hom. Odyſſ. ω'

be

be repreſented in the Attitude of a Mourner and a Penitent, and not in the Poſture of a Beggar lying upon a Dunghill. But as Men that have once loſt their way ſeldom ſtop there, but commonly proceed farther in their Errour, 'tis pleaſant to ſee what curious Enquiries ſome Learned Men have made about this Dunghil; ſome affirming it was at his own Door, others in the City, and others out of the Walls of the Town. Neither are the Conjectures leſs curious about the Wife of that good Man. Some have aſſerted that ſhe was *Dina*, *Jacob*'s Daughter; others that ſhe was inſtigated by the Devil in perſon; and others laſtly that it was the Devil himſelf in the Shape of a Woman. I will not enquire which of theſe is the right, for I believe they are equally ſo.

Of the Picture of *Suſanna*.

The laſt Obſervation I make is out of the *Apocrypha*, and therefore I ſhall lay no very great Streſs upon it. 'Tis upon *Suſanna* and the Two Elders: Theſe are generally drawn like decrepid old Fellows, with grey Heads and Beards, and to give them a graver and more venerable Air, with Spectacles on their Noſes; and this grounded upon the Word Πρεσβύτερ& in the Text. Whereas they ſhould have con-

conſidered, that the Word in the *Greek* does not always relate to the Age, but often to the Rank or Dignity of the Perſon, and implies not of neceſſity an old Man, but one that is a Magiſtrate and a Judge. Thus the *Patres* and *Seniores* among the *Romans* were not ſo ſtiled on the account of their Seniority, but of the Order and Dignity they enjoyed. Thus in *England* the Word *Ealdorman* or *Alderman* was uſed only to denote the Rank and Dignity of the Perſon. Now that theſe Elders that tempted *Suſanna* were Judges and Magiſtrates, the Writer of the Hiſtory is expreſs; and that they were not Judges of a very long ſtanding, may be gathered from the ſame Writer, who ſaith, that the ſame Year were two of the Antients of the People to be Judges*. It would be therefore more decent, and rational, and more agreeable to the Text, to repreſent them as Magiſtrates, and Men of a middle Age, and to fling away the ridiculous Circumſtance of the Spectacles, an Invention that certainly was not known in Theſe early Ages of the World.

I ſhall now proceed to the New Teſtament, and begin with the moſt remarkable

* Suſanna, i. 5.

Paſſage,

Paſſage, the moſt ſignal Inſtance of God's Love and Mercy to Mankind, that

Of the NATIVITY *of* CHRIST.

In this one would have thought Painters ſhould have been more upon their Guard, obſerved the greateſt Care and Precaution, and allowed themſelves as little Licence as poſſible. But on the contrary, it is in this very Piece they have committed the greateſt and moſt palpable Miſtakes, and taken the moſt unwarrantable Liberties. For, Firſt, nothing is more common than to ſee the Bleſſed Virgin at *Bethlehem*, arrayed like a glorious Queen, ſet off with Royal Robes, and a Crown upon her Head; and on the other ſide, the Infant Jeſus lying in a Manger by her; than which, nothing can be more abſurd and prepoſterous. For, to what Purpoſe is all this Glory and Magnificence? What has a Queen to do with a common Stable? What Analogy is there between a Manger and a Crown? This is done, I ſuppoſe, to ſet off the Glory of the Virgin *Mary*, or to add Beauty and Embelliſhment to the Picture: However it be, it is certainly a direct Fault againſt the *Coſtume*, a downright Soleciſm in Painting, and is as abſurd and unreaſonable, as it would be to draw an Emperor or a King

King in the Dreſs and Habit of a Carpenter. This Deſire of adorning and embelliſhing their Pieces, has led ſome of the greateſt Maſters into notorious Abſurdities. Thus in that fine Piece of *Paul Veroneſe*, where our Saviour ſits at Meat in the Houſe of *Simon* and * *Levi*, the Room is adorned with the greateſt Pomp and richeſt Furniture, with Plate, Vaſa's, and a ſumptuous and magnificent Buffet; which by no means agree with the Subject he treats of. Theſe might, indeed, become the Table of a *Perſian* Monarch, or one of thoſe Entertainments, which *Cleopatra* gave to *Marc Anthony*, but can never be ſuitable to the Houſes of *Jewiſh* Publicans, ſuch as *Simon* and *Levi*. Theſe Officers among the *Romans* were of a higher Rank, and made a greater Figure ſince they were taken out of the Order of Knighthood. But it is plain from the ſacred Text, that the Publicans among the *Jews*, were but very mean and inconſiderable Men.

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* Vide *Lucam*, cap. 5. ver. 29.

Of

Of the Coming of the WISE-MEN *to* BETHLEHEM, *and offering their Gifts to* CHRIST.

In the Repreſentation of this Paſſage of the Goſpel, there are two things, which I think are juſtly liable to Exception. Firſt, The Scene of the Action. Secondly, The Rank and Condition of the Perſons concerned. Firſt, As to the Scene of the Action: This, without any juſt Reaſon, is repreſented to be a Stable, where Oxen and Aſſes are ſeen tied to the Manger. To clear up this Circumſtance, it is neceſſary to enquire at what time the Wiſe-men or *Magi* came to pay their Worſhip and Adoration to our Saviour? About this, learned Men are divided in their Opinions. Some have placed it forty Days after the Nativity of Chriſt. But beſides that, it is not probable, that all that is recorded about it in St. *Matthew*, could have been tranſacted in ſo ſmall a Space of Time: It cannot be ſuppoſed to be done after their going into *Egypt*, nor between the Departure of the *Magi*, and their going thither; for that had been to expoſe themſelves and the new-born Child to the Rage and Cruelty of *Herod*. But as ſome

ſome ſtraiten the Time, ſo others ſeem to enlarge it too much, and place this Circumſtance two Years after the Birth of Chriſt. But beſides, that this does not ſeem to agree with the Courſe of the Sacred Hiſtory, it can by no means conſiſt with the common Æra, or vulgar Computation. The moſt probable Opinion therefore is, that *Joſeph* and *Mary* went firſt to *Jeruſalem*, and that at their Return, the Wiſe-men came and made their Offerings to Chriſt. This is the Sentiment of the learned * Dr. *Hammond*, who ſaith, they went to *Jeruſalem*, and from thence returned to *Bethlehem*, and there dwelt in an hired Houſe, 'till after the Coming and Departure of the *Magi*: So that if the Word *Epiphany* muſt be applied to the Coming of thoſe Wiſe-men, it muſt be underſtood of the Day-twelvemonth after. Now taking which of theſe Hypotheſes you pleaſe, nay, taking that which ſeems the moſt favourable, that of forty Days after, yet even then the Notion of the Stable will not ſtand its Ground. For it cannot be imagined, that the Bleſſed Virgin, after her Delivery, remained in the mean and homely Place, which ſhe had been obliged to take up with,

* Vide *Hammond* in locum.

becauſe

becauſe there was no Lodging for her in the Inn. It is more reaſonable to ſuppoſe, that when the Croud was diminiſhed, and there was room in the Houſe, ſhe retired to a more ſuitable and convenient Place. And this perfectly agrees with the Sacred Hiſtory. St. *Luke*, indeed, when he ſpeaks of the Shepherds, ſaith expreſsly, they found the Child lying in a * Manger: But St. *Matthew*, when he relates this Fact, has not a Word about a Manger or a Stable, but ſaith, they entered † οἰκίαν, into the Houſe; from which I think we may fairly conclude, that the Virgin, after her Delivery, removed to ſome more proper and convenient Place, where the Wiſe-men afterwards came to make their Offerings. And if this Notion of the Stable will not bear even upon the firſt Hypotheſis; much leſs will it upon the Laſt, which is the moſt probable and reaſonable one of the three. The next Particular I obſerved in this Picture, liable to Exception, was in Relation to the Rank and Dignity of the Perſons who came to pay their Adoration to Chriſt. They are always repreſented as Kings with Crowns on their Heads, and Scepters in their Hands, with all the Splendour

* *Luke* ii. ver. 16. † *Matt.* ii. 11.

and Attire of Royal Majeſty and Grandeur; and this without the leaſt Warrant or Authority from Scripture and Antiquity. The Holy Scripture calls them *Magi*, Wiſe-men, and antient Writers tell us that they were Philoſophers, that applied themſelves to Arts and Sciences, but eſpecially to the Study of Aſtronomy, which led them to the Obſervation of the new Star, which they followed as their Guide; but without the leaſt Hint or Intimation of their Regal Dignity. Whether Painters have added this Circumſtance to give greater Beauty, Ornament, and Magnificence, to their Piece, or to ſet off the Glory of the Infant-Saviour, by ſhewing Kings and Monarchs lying proſtrate at his Feet, I will not take upon me to determine. If it was for the laſt of theſe Reaſons, they ſhould have conſidered that,

Non tali auxilio, nec defenſoribus iſtis
Chriſtus eget.

The Chriſtian Religion diſclaims ſuch falſe and deceitful Props, and ſuch imaginary Helps as theſe. A judicious Painter therefore, in Matters ſo ſacred and ſolemn, ſhould be more prudent and cautious, ſhould ſtrictly confine himſelf to Truth, ſhould have Recourſe to the Scriptures, thoſe divine Springs, or conſult

ſult the moſt precious and venerable Remains of Antiquity, the Fathers, and not build upon ſuch weak and ſandy Foundations as forged and fictitious Legends, and fabulous Accounts of late and modern Writers: Among whom none has given more Scope to his Fancy, and indulged his Imagination in the Deſcription of theſe ſuppoſed Princes, than venerable *Bede*, who lived above ſeven hundred Years after them: For he not only gives us their Names, the Countries where they dwelt, and the Offerings which each of them made, but he deſcribes their Age, Complexion, and their very Habits and Dreſs. *Melchior*, * he ſaith, who was a grey and venerable old Man, offered Gold; *Gaſpar*, a freſh and ruddy young Man, gave Chriſt Frankincenſe; *Baltaſar*, who was a Blackmoor, preſented Myrrh; and in his whole Narrative, he is ſo expreſs and particular, that one would think he had ſeen them himſelf: If ſo, it muſt have been in a Viſion or Dream, as *Parrhaſius* ſaw his *Hercules*, or he muſt have had it by ſome divine Revelation: For there is not the leaſt Warrant from Scripture or Antiquity to vouch and ſupport it. It is probable the good Man had ſeen them thus

* Vide *Chevræana*, Vol. 2. p. 308.

portrayed in ſome Picture, and took the Fancy of the Painter for Truth: If ſo, it is not, I believe, the firſt time that Writers have been miſled and deceived by Limners, as I ſhall have Occaſion to ſhew by an Inſtance or two in the Courſe of this Eſſay. But though there is ſo little Ground for this imaginary Regal Dignity, yet they are worſhiped as ſuch, and their Relicks are held in very great Veneration at *Cologn* in *Germany*. And as they travelled far, and took a long Journey to viſit and worſhip our Saviour, they are eſteemed the Patrons and Protectors of Travellers: So that thoſe that viſit their Shrine, or carry any thing about them that hath touched their Sacred Bones, imagine that they ſhall have a happy Voyage, and eſcape all Dangers both by Sea and Land. But they afforded no help to a poor *Iriſh* Soldier, who was killed in the late War, and in whoſe Pocket was found a Charm with this Inſcription; *Tres Reges Sancti* Melchior, Gaſpar, & Baltaſar, *orate pro nobis nunc & in horâ mortis noſtræ*. Then followed in *French*, what I ſhall here ſet down in *Engliſh*; "Theſe "* Tickets have touched the three Heads "of

* *Ces Billets ont touché aux trois Têtes des Saints Rois à* Cologne. *Ils ſont pour les Voiageurs contre tous les Malheurs*

" of the Holy Kings at *Cologn*: They are " for Travellers, againſt Misfortunes in " their Travels, againſt the Headach, " Falling-Sickneſs, Fevers, Witchcraft, " and all other Misfortunes, and ſudden " Death".

Sed qui vult decipi decipiatur.

But it is not always want of Knowledge, or a due Information, that has led the Painters into Miſtakes; they have often, knowingly and wilfully departed from the Truth, to conform themſelves to the Practice of their own Times; and to comply with the Cuſtom of the Age they lived in. Of which I ſhall bring ſome Inſtances. The Firſt I ſhall give here is that

Of the BAPTISM *of* JESUS CHRIST;

where *Le Pouſſin* has drawn our Saviour ſtanding up to the Knees in the River *Jordan*, and St. *John the Baptiſt* ſprinkling Water upon his Head. Now, Sir, is not this plainly leading ignorant Men into Errors and Miſtakes? For what

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Malheurs des Chemins, Maux de Tête, Mal caduque, Sorcelerie, toute Sorte de Malefice & Mort ſubite.

Thoresby's Antiquities of *Leeds*, p. 495.

Perſon is there, who is not otherwiſe informed, but would readily conclude from this, that the Primitive and Original Baptiſm was done by Affuſion or Sprinkling of the Water on the Head? Whereas nothing is more clear and evident, than that the Baptiſm of Chriſt was actually performed by Dipping, or Immerſion. There are ſeveral * Texts in Scripture which point ſo directly to that antient Cuſtom, that they cannot be underſtood without ſuppoſing and allowing of it: I do not deny, but that in ſome Caſes of Neceſſity and Emergencies, ſprinkling was † uſed, as in the Baptiſm of the Jailor, who received it in the Priſon; or in the Caſe of the *Clinicks*, who were admitted to it on a ſick Bed. But the regular and original Way was by Immerſion. Neither is Sprinkling mentioned by any Writer, I know of, of greater Antiquity than *Cyprian*, who lived in the third Century. But before I take my Leave of this Picture, I ſhall take notice of a conſtant Cuſtom of Painters,

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* *Coloſſ.* ii. ver. 12. *and* iii. ver. 1.

† The Rite of Affuſion took the Place of Immerſion in the *Weſtern* Church, but not all at once; for there was a time when both thoſe Ceremonies were practiſed together, as it is plain by the Figures in *Mabillons Muſæum Italicum*, where there appear People ſtanding in a kind of Tub, whilſt Water is poured on their Heads.

which

which has been cenſured by ſome very great Men, of drawing

The HOLY-GHOST *in the Shape of a* DOVE.

The learned Men I mean, are no leſs than *Grotius* and *Hammond*, who take the Words of the Goſpel, * *The Spirit of God deſcending like a Dove, and lighting upon him*; not to mean, that the Holy Spirit appeared in the Shape and Figure of a Dove, but only reſembled that Bird in the Manner of its hovering, deſcending, and lighting upon Chriſt. St. *Luke* indeed is more expreſs, for he ſaith, the Spirit appeared, † σωμαϛικῷ εἴδει. But thoſe Criticks underſtand theſe Words of ſome viſible Flame, or glorious Brightneſs, in which the Holy Ghoſt deſcended, as a Dove deſcends and lights on any Place. And this ſeems to be the natural Senſe and Meaning of the Words; ſince it cannot be ſuppoſed, that a fiery Bird could be ſo exactly like a Dove, as to be § diſtinguiſhed from any Bird of the ſame Size or Bigneſs; whereas it might reſemble it in the Motion, hovering or lighting, which

* *Matt.* ii. ver. 16. † *Luke* iii. ver. 22.

§ Mr. *Le Clerc.*

is peculiar to the Dove, which is properly the Senſe and Force of the *Greek* Word ὡσεὶ. It is more reaſonable therefore (as a very learned * Man obſerves) to ſtick by this Interpretation, than to authorize the ill Cuſtom of Painters, in Drawing the Holy Ghoſt in the exact Shape and Figure of a Dove. † Dr. *Hammond* thinks the ſame of thoſe *cloven Tongues*, in the ſecond Chapter of the *Acts* and the third Verſe, *Like as of Fire that ſat upon each of them.* This Expreſſion of the Holy Writer he conceives does not imply theſe Tongues to be of Fire, or to have the Power and Effect of Fire, but that there appeared ſeveral Flaſhes and Beams of Light in the Shape of Tongues, cleft and divided, according to the natural Motion of Flames, which part as they extend themſelves in Longitude, grow more ſharp and Pyramidical, and farther ſeparate from the other Parts next to them; and one of theſe he conceives, like a lambent Flame, deſcended and reſted upon the Heads of the Apoſtles. And this perfectly agrees with the Idiom of the *Hebrew* Language, where Flames are called the Tongues of Fire. This judicious Remark of that learned Critick

* Mr. *Le Clerc.*

† Vide *Hammond* in locum.

ſhould,

ſhould, methinks, be a Caution to Painters not to repreſent thoſe divine Flames in thoſe odd Shapes, like ſo many Neats Tongues deſcending upon the Heads of the Apoſtles. But as if one Miſtake was not enough in one Piece, *Raphael*, that great Maſter of the Pencil, has made a Shift to fling in both theſe into one ſingle Picture; and, in the Repreſentation of this Scripture-Hiſtory, he has, without any juſt Reaſon, drawn the Holy Spirit in the Shape of a Dove, fluttering and hovering over the cloven Tongues: I ſay, without any juſt Reaſon; for it may ſometimes happen, where the Hiſtorical Part is not ſo clear and plain, that a Figure, that does not directly belong to the Piece, may be brought in by way of Explanation. And this, when done with Caution and Prudence, may be juſtly allowed when Neceſſity requires. But ſure this Plea will not hold here. The Caſe is ſo plain, and the divine Writer ſo expreſs, that the Holy Ghoſt deſcended in theſe Flames, as to need no manner of farther Illuſtration. This is confeſſed and allowed by the judicious Mr. *Richardſon* in his Eſſay*; "In a Drawing of *Raphael*", (ſaith he) "of the Deſcent of the Holy Ghoſt,

* Part I. *pag.* 46.

" the Tongues of Fire falling upon the " Heads of the Apoſtles, would have " been enough to inform us of the Story, " and of the Share the Holy Spirit had " in that Affair, and is all that the Sacred " Hiſtory relates. But he has added the " Dove hovering over all, and caſting forth " his Beams of Glory, through all the void " Space of the Picture, over the Figures, " which gives wonderful Beauty, and " Majeſty to the whole". All this may be; but ſtill it is taking a bold and dangerous Licence, meerly for the ſake of Ornament and Embelliſhment of his Piece, a Licence that plainly miſrepreſents Matter of Fact, and may miſlead and deceive ignorant Men in Popiſh Countries; eſpecially where they cannot have Recourſe to the Holy Writings, (which was the very Caſe here) and may induce them to believe that this Miracle did actually happen in the very manner it is deſcribed, and repreſented by the Painter. The ſame great Artiſt, in another of his Pieces, has ſtruck two very bold Strokes at once, and aſſumed two Licences full as unjuſtifiable as theſe. The Picture I mean, is that where God appears to *Moſes* in the Buſh; for, there the Lord is ſeen attended with Cherubims, that have Flames about them inſtead of Wings: Whereas there is not the leaſt Ground in Scripture for

for this glorious Attendance; much leſs for theſe Fiery Wings, which are the Fancy and Imagination of the Painter. That which gave him the Hint was, I believe, that famous Paſſage in the 104th Pſalm; "Who maketh his Angels Spirits, "and his Miniſters a Flame of Fire"; Words miſunderſtood and miſapplied by him. The laſt Inſtance I ſhall give of a Licence taken by Painters, in compliance with the Cuſtom and Practice of the Age they lived in, is of the Poſture or table Geſture in

The Picture of the Laſt Supper.

There are but three Poſtures that have been generally uſed in eating, Standing, Sitting, and Lying on Beds. But ſome of the greateſt Artiſts in Painting, as *Leonardo de Vinci*, *Raphael*, and *Paul Veroneſe*, have choſen juſt the wrong one in this Picture, I mean the Geſture of Sitting, and that in direct Oppoſition both to the Old and New Teſtament. 'Tis certain from the primitive Inſtitution of the Paſſover in the 12th of *Exodus*, that the *Jews* eat that Supper in a ſtanding Poſture, with their Shoes on, with a Staff in their hands, and their Loins girt, in the Equipage of Travellers, to put them in mind of the miraculous Eſcape out of *Ægypt*: And yet

'tis as certain that Chriſt and his Diſciples did then uſe a lying or diſcumbing Poſture; for 'tis expreſsly ſaid, that there was leaning on *Jeſus*'s Boſom one of his Diſciples, whom he loved. *John* xiii. 23. So that there is not the leaſt Ground or Reaſon for the ſitting Poſture. To reconcile the Old and New Teſtament, and to account for this Deviation of Our Saviour from the original Inſtitution, ſome learned Men have thought Chriſt firſt celebrated the *Jewiſh* Paſſover ſtanding, and after That was over, inſtituted the Sacrament in a diſcumbent Poſture. This (ſaith **Stuckius*) is the Opinion of *Theophylact*, of *Beza*, and *Camerarius*. But others think there is no need to have recourſe to this Solution, and that, though it be true that the Paſſover was ſo celebrated at firſt, the better to repreſent their travelling out of *Egypt*; yet the *Jews* believed not themſelves obliged, and confined to theſe Particulars of the primitive Inſtitution. Moſt of their Doctors are of opinion, that the Poſture of ſtanding at the Feaſt, girding their Loins, and ſprinkling the Lintels of their Doors, did not extend to future Generations; and accordingly they have obſerved, that when God repeated this command in *Deuterono-*

* Stukius Antiq. Convivial.

my,

my, he enjoined not theſe Particulars. He only commanded the eating unleavened Bread, and directed them as to the Place, where they ſhould eat the Paſſover. Nay ſome of their Rabbins have not ſcrupled to ſay, that the Poſture of lying upon Beds was more ſuitable and agreeable to their preſent State and Condition, as repreſenting better the Reſt and Quiet which they at that time enjoyed. Be it as it will, I cannot help thinking that it is an unjuſtifiable Licence in Painters, to chuſe that Poſture which is directly oppoſite to both the Old and New Teſtament. This may give Scruples to unlearned Men, who ſeeing Chriſt and his Diſciples in this ſitting Poſture, will not know what to make of the Place in St. *John*, where the beloved Diſciple is ſaid to lean on the Boſom of his Maſter, and will be apt to imagine, that the Apoſtle muſt have ſat in a very odd and indecent Poſture. The mention I have made of St. *John* puts me in mind of ſome Licences taken, or rather Miſtakes committed by Limners in relation to that Apoſtle.

Of the Pictures of St. *John*.

I have already obſerved that he is ſometimes drawn leaning, in a very unbecoming manner, on the Boſom of Chriſt in the Holy

Holy Supper. He is alſo repreſented in another Attitude full as improper and indecent, with a Bowl or Cup in his hand, more like an Heathen Bacchus, than a Diſciple of Chriſt. Some have pretended to account for this odd Poſture of the Apoſtle, by ſaying that he was the Bridegroom at the Marriage of *Cana*, and firſt taſted the Water, which was turned into Wine. To which they add out of their own heads, that Chriſt wrought this Miracle on purpoſe to diſſuade him from his intended Marriage, and to induce him to be one of his Followers and Diſciples. I ſay out of their own heads, ſince there is not the leaſt Shadow of Ground and Foundation for this Tradition: For neither the holy Scripture, nor any antient Writers for four hundred Years, make the leaſt mention of it. If there had been any thing in this Story, St. *Jerom*, who ſo warmly maintains againſt *Jovinian* that St. *John* died a Virgin, would never have omitted ſuch an Argument to ſupport his Opinion; and no doubt but the *Manichees* who exalted the Virgin Life, and cried down the Marriage State, would have made uſe of a Proof ſo favourable to their Cauſe. Some aſſign another Reaſon for drawing St. *John* in this manner, and that from an old Legend, which ſaith, that a Prince called *Ariſtodemus* preſented him

him with a Bowl of Poiſon, which he readily drank off, and received no manner of Hurt from it. But ſince there is no better Evidence for this Story than for the laſt; ſince 'tis not mentioned by any Writer of Credit, but built on the weak and ſandy Foundation of a Legend; a judicious Painter would avoid a Circumſtance, for which there is ſo little Reaſon, and which can only ſerve to expoſe that Apoſtle to the Sneers and Raillery of Rakes and Unbelievers. The Second Thing I obſerve in relation to the Pictures of St. *John*, is not indeed of the ſame Conſequence, but is, I think, juſtly liable to Exception; 'Tis the Cuſtom that Painters have of drawing him like a * Young Man when he is writing the Goſpel and the Revelations: Whereas 'tis moſt certain he was far from being ſuch, when he compoſed thoſe two excellent Books. As to the Goſpel, it is allowed on all hands that he wrote it after thoſe of the other Evangeliſts; and as to the Revelations, *Epiphanius* affirms that he was ninety years of Age when he finiſhed that Book. I will not anſwer for the Exactneſs of this

* This Fault has been judiciouſly avoided by *Picart* in his Frontiſpiece of this Evangeliſt before Monſieur *L' Enfant*'s New Teſtament; for he has drawn that Apoſtle like a very Old Man.

Date,

Date, which I know has been queſtioned by ſome learned Men. But I think I may venture to ſay, after a great Man, that he compoſed it *Extremâ Senectute*, in a very Old Age. A little reading or conſulting Divines might have ſaved them this Miſtake, which is as abſurd and prepoſterous, as it would be to draw *Plato*, *Ariſtotle*, or any of the old Philoſophers, like handſome Young Fellows in the Flower of their Age. The laſt Particular I ſhall take notice of in the Pictures of St. *John*, is the Caldron of boiling Oyl, in which 'tis ſaid he was caſt at *Epheſus* by the Order of *Domitian*. But this (if it be fabulous, as I preſume it is) I do not lay to the Charge of the Limners, ſince they have on their ſide two ſuch Authorities as *Tertullian* and St. *Jerom*. But however great theſe Names may ſound, I think they are not ſufficient to ballance the Silence of the *Greek* Writers, who had much better Opportunities of enquiring into the Circumſtances of the Life of that Saint. For can it be ſuppoſed that *Euſebius*, who is ſo exact and particular in his Account of him; who mentions his being baniſhed by the Emperor to *Pathmos*, and in the *ſame Breath relates the Cruelties which *Domitian* exerciſed againſt

* Euſeb. Hiſt. Eccleſiaſt. *l.* 3. *c.* 18.

the

the Chriſtians, could have entirely omitted ſo ſingular and remarkable a Fact? And laſtly, can it be imagined that *Polycrates*, who was Biſhop of *Epheſus* after him, who *ſpeaks with ſo great Encomium of his Perſon, and of the Sufferings and Labours he underwent for the ſake of the Church, and who is ſo particular as to deſcribe a Part of his Habit, ſhould not have mentioned a Circumſtance that did ſo much honour to the Memory of his Predeceſſor in that See? 'Tis therefore more reaſonable to ſuppoſe that *Tertullian*, a Man of a lively Fancy and a warm Imagination, took this Story upon truſt, without much enquiring into the Truth of it; which St. *Jerom*, according to his Cuſtom, copied from him. But this (as I ſaid before) I do not lay to the Charge of the Gentlemen of the Profeſſion, becauſe they have the Authority of theſe Two antient and venerable Fathers, which is Ground enough for them to build upon, and ſufficient to skreen and ſecure them from Cenſure. But to return to Our Saviour.

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* Euſeb. Hiſt. Eccleſiaſt. *l.* 5. *c.* 24.

Of CHRIST with the Doctors in the Temple.

St. *Luke* in his * Goſpel relates, that the Mother of Chriſt and his Relations, in their Return from *Jeruſalem*, miſſing him in the Company, went back to that City in ſearch of him, and found him ſitting in the Temple in the midſt of the Doctors, both hearing them and asking them Queſtions. *Luke* ii. 46. Now Chriſt in this Picture is commonly repreſented in a Desk, Pulpit, or Chair raiſed and exalted above the reſt, as a Rabbi, Doctor, or Maſter of a Synagogue. But as it cannot be imagined, that a Child of twelve years of age ſhould have been a Maſter and Teacher in the Temple; it is more agreeable to Reaſon, as alſo to Scripture, to draw him on a Bench or Seat as Diſciples uſed to ſit, and from thence, like other Scholars, propoſing his Doubts to the Doctors, and reſolving their Queſtions, which I conceive is all that can be fairly gathered from the Words of St. *Luke*. And yet this Fault (as plain and obvious as it is) has been committed by very great Maſters, and even (as I am told) by *Raphael* himſelf. This excellent Artiſt has a little indul-

* Luke ii. 46.

ged

ged the Luxuriancy of his Fancy in the Cartoon

Of the Lame Man cured at the Beautiful Gate of the Temple by St. *Peter* and St. *John* after the Reſurrection of CHRIST.

This was one of the Gates at the Eaſt End of *Solomon*'s Porch. The Scripture calls it the *Beautiful* Gate: *Joſephus* names it the *Corinthian*, becauſe he ſaith it was made of the fineſt *Corinthian* Braſs. A learned Man in *Germany* has in a late Diſſertation maintained, that it was the Gate *Suſan*, oppoſite to the City of *Suſa*, which Word, he ſaith, in the *Perſian* ſignifies Pleaſant, Florid, and Beautiful, and that it was from thence this *Jewiſh* Gate had its Name. But this Etymology ſeems not to be ſo natural as that of *Joſephus*, who ſaith it was ſo called, becauſe, though made only of *Corinthian* Braſs, that it ſurpaſſed in Workmanſhip, Value, and Beauty the other Gates that were covered with Gold and Silver. I am afraid, Sir, you will think me here guilty of a Miſtake, when I ſpeak of *Corinthian* Braſs employed at the Gates of the Temple of *Jeruſalem*, which was built long before there was any of that Braſs in the World.

But

But I hope you will not think my Miſtake quite ſo great, as that which * *Iſidorus* has committed in Relation to that Metal, ſince this is to be underſtood of the Temple which was built by *Herod* a long time after *Corinth* was taken by the *Romans*. 'Tis likely *Raphael* had not ſeen that Paſſage of *Joſephus*, elſe inſtead of Marble or Stone, as the Gates appear to be of in the Cartoon, he would no doubt have drawn it of fine ſhining and poliſhed Braſs, which as it would have been more agreeable to the Truth of Hiſtory, ſo would it alſo have added to the Beauty, Brightneſs, and Magnificence, of the Piece. But to

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* That Learned Man ſaith, that when *Hannibal* took *Corinth*, he melted down the Golden, Silver, and Brazen Statues together, which Mixture made that beautiful Metal, which was afterwards called *Corinthian* Braſs. Whereas a Man muſt be a very great Novice in the *Roman* Hiſtory, not to know that that City was not taken and deſtroyed by *Hannibal*, but by *Lucius Mummius Achaicus*, in the 607th Year of *Rome*. What led *Iſidorus* into the Miſtake was a Paſſage in *Petronius*, who puts theſe Words into the Mouth of *Trimalchio*: "When "*Corinth* was taken by *Hannibal*, he took all the Golden, "Silver, and Brazen Statues, and melted them down to-"gether". But nothing is more plain than that this was done by *Petronius* to ſhew the Ignorance and Stupidity of *Trimalchio*, whom he makes it his Buſineſs to expoſe in that Satyr.

Iſidor. Origin l. 16. c. 10

Vide *Burman. in Petron.* Vol. 1. p. 249.

paſs

paſs this over, as a ſmall Miſtake, it muſt be confeſſed (as Mr. *Richardſon* has truly obſerved) that in this Picture *Raphael* did not keep ſtrictly to the Truth of Hiſtory. For, there never was ſuch an Order of Pillars either among the *Jews*, *Greeks*, or *Romans*, as he has repreſented there, which is purely the Invention of the Painter; and beſides, he has adorned his Gates with many Figures and Images, contrary to the Practice of the *Jews*, who allowed no ſuch thing in their Houſes, much leſs about their Temples; and who, eſpecially under the Second Temple, had ſuch an utter Averſion for Images, that when a *Roman* General paſſed through their Country with his Eagles, and other Enſigns diſplayed, they intreated him to take another Route, leſt the Images of thoſe Enſigns ſhould pollute and defile their Land. But as this Licence is not very conſiderable, and beſides gives great *Beauty to the Piece,

* The Piece, ſaith Mr. *Richardſon*, is ſo wonderfully fine, that it would have been a Pity for him not to have indulged his Fancy, and taken a Licence which he knew to be ſuch. If ſo, we may then ſay with the Poet,

Si non erraſſet fecerat ille minùs.

Beſides, it muſt be conſidered, that when *Raphael* worked at the Cartoons he was very young, and had not yet attained that great Skill and Knowledge of Antiquity, which he afterwards diſplayed in the Vatican.

and

and ſo may deſerve ſome Excuſe, I ſhall inſiſt no longer upon it. I cannot ſay the ſame, nor ſpeak ſo favourably of another Fault, which has often been committed by the Brothers of the Pencil, becauſe I think it is a very grievous one, and ſuch as will not admit of any manner of Apology: 'Tis in

The Picture of the Reſurrection of CHRIST.

There the Soldiers that were ſet as a Guard, appear all in a profound Sleep about the Sepulcher. This has been the conſtant Practice of the *Italian* Maſters, and what you may ſee in St. *George*'s Chappel done by *Verrio* himſelf, though in direct oppoſition to the Matter of fact, and againſt the expreſs Teſtimony of the Holy * Writer, who ſaith, this Sleep of the Soldiers was an Invention of the Chief Prieſts of the *Jews*, a Falſe-hood, and Forgery which they put into the Mouths of the Soldiers, to elude and ſtifle the Truth of Chriſt's Reſurrection. " When the Chief Prieſts (ſaith St. *Mat-*
" *thew*) had taken counſel with the Elders,
" they gave large Money to the Soldiers,
" ſaying, Say ye his Diſciples came by night

* *Matt.* xxviii. 13.

" and

" and ſtole him away whilſt we ſlept:
" And if this come to the Governour's
" Ears, we will perſuade him and ſecure
" you". I cannot imagine what could lead Painters into ſuch a palpable and notorious Fault. It could not be Ignorance, ſince the Text is ſo plain and clear, that it is impoſſible to miſtake the Senſe of it. It could not be for the ſake of Ornament and Embelliſhment of the Piece, which has ſometimes (as I have already obſerved) tempted great Maſters into blameable and inexcuſable Licences; ſince there is no Beauty in ſeeing a Parcel of Fellows lying aſleep about a Tomb. Whereas by adhering to the Scripture, and doing juſtice to the Fact, a Painter would find a large Field for his Fancy to work in, many fine Images, and great Variety of Paſſions to diſplay. A judicious Pencil might in a lively manner repreſent ſome of the Soldiers ſtruck with Terrour to the Ground, ſome ſeized with Surprize and Amazement, ſome dazzled with the Brightneſs of the Light which we may ſuppoſe appeared at the Riſing of Chriſt, ſome with a Senſe of Guilt and Conviction in their Faces, and laſtly ſome in a Poſture of Joy and Adoration of Chriſt. But the Method the *Italian* Artiſts have taken, the Poſture and Attitude they have drawn the Soldiers in, has nothing beautiful

beautiful and elegant, nothing but what is mean, low and grovelling. One would almoſt think they had the ſame Deſign as thoſe *Jewiſh* Prieſts, or were bribed and corrupted by the Modern ones, to expoſe and ridicule the Reſurrection of Our Saviour, which I take to be the Caſe of a late prophane and blaſphemous Writer, who has endeavoured to banter and explode this important Article of our Religion, whoſe Arrows I make no doubt, were drawn from the *Jewiſh* Quiver. And this Abſurdity (not to give it a harder Name) has crept into the very Prints and Cuts of our Common Prayers, and Manuals of Devotion; which being in the Hands of Ignorants and Children, inſtead of being (as they are deſigned) the Means to teach and inſtruct, can only ſerve to deceive and pervert them.

Another Sort of Licence, no leſs blameable and unjuſtifiable than thoſe I have already mentioned, which the Deſire of adding Beauty and Ornament to their Works has drawn ſome of the greateſt Maſters into, is the profane and injudicious mixing and blending together Heatheniſm and Chriſtianity, introducing Perſons and Things ſacred and profane in the ſame Scene of Action. This the famous *Rubens* hath been very guilty of, in his celebrated Performances in the Gallery

of

of *Luxemburg* at *Paris*, which make one of the chief Ornaments of that great Metropolis. It muſt be confeſſed, theſe Pieces teem in every Part with wonderful Graces and Beauties, and ſeem to ſhew the utmoſt Strength and Effort of a maſterly Pencil: But then he has given ſuch a Scope to his Fancy, and made ſuch a Jumble of the Sacred and Profane, that you hardly know where you are; you can ſcarce tell whether you are in a Heathen or a Chriſtian Country, whether you have before your Eyes an old Pagan Temple, or a Modern Church. To make this out, I ſhall confine myſelf to that Part of *Rubens*'s Works * which relates to the Marriage of *Henry* the Fourth of *France*, and *Mary* of *Medicis*. Firſt then you ſee the *Parcæ*, the Goddeſſes of Fate, and Death carefully ſpinning the Thread of that Princeſs's Life, and that in the Preſence of *Jupiter* and *Juno*, who ſit with their uſual Pomp, and Attributes upon the Clouds in Heaven. In another Piece you view *Cupid* and *Hymenæus* the God of Marriage ſuſpended in the Air, and preſenting the Picture of that Lady to the Monarch. Here you have *Jupiter* and *Juno* again looking down upon that Prince,

* Mr. *Felibien*.

who is attended with two *Cupids*, the one bearing his Helmet, the other his Shield. In another Place, theſe two Princes appear in the very Form and Figure of *Jupiter* and *Juno*, ſitting like Gods upon the Clouds, and attended with *Hymen* the Marriage God, and with many little *Cupids* with the Nuptial Torches lighted in their Hands. But what need is there of all this Pomp and Machinery? What have all theſe Heathen Deities to do in the Marriage of two Chriſtian Princes? *Rubens* proceeds further, takes ſtill a bolder Step, and carries his Licence *uſque ad aras*, to the very Church and the Altar itſelf, in the Picture that repreſents the Marriage-Ceremony, celebrated in the great Church at *Florence*, by Cardinal *Aldobrandino*, then Legate and Nephew to the Pope. There the Prelate appears in his Robes, in all the Splendour of his *Pontificalia*. The Queen is clothed in a Gown of white Silk, adorned with Flowers of Gold, and with a Veil upon her Head: The Grand Duke her Uncle performs the Eſpouſals, and puts the Nuptial Ring on the Princeſs's Finger. So far all is well and decent, and if the Painter had ſtopt there, he might have been free from Cenſure: But in the ſame Piece, you have alſo *Hymen* drawn like a beautiful Youth, with a Chaplet of Flowers on his Head, and a lighted Flam-

Flambeau in his Hand, who waits on the Queen, and follows her to the very Altar. But in the Name of Senſe and Reaſon, what has *Hymen* to do at the Altar of God? What has a Heathen God to do in a Chriſtian Marriage? May we not ask with St. *Paul* *, *What Communion hath Light with Darkneſs? What Concord hath Chriſt with Belial? What Agreement hath the Temple of God with Idols?* What Relation and Agreement has this God and his Torch with a Cardinal in his *Pontificalibus?* I appeal to you, Sir, whether this be not directly

——— *Pugnantia ſecum*
Frontibus adverſis componere?

Such a Scene might well become the Marriage of *Auguſtus* and *Livia*, or of *Anthony* and *Cleopatra*, who believed thoſe Gods to exiſt, and adored and worſhiped them as ſuch.

But this ſure can never ſuit with Chriſtian Princes, who, by the utmoſt Stretch of Fancy, cannot be ſuppoſed to ſee thoſe Gods in the Air, or to believe one Word of them. Since then the Matter is now altered, ſince the Heathen Syſtem is quite out of Doors and exploded,

* 2 *Cor.* vi. 15.

ſince *Cupid* and *Hymen* are now allowed to be mere *Entia Rationis* not exiſting in *rerum Naturâ*, but with other fabulous Deities, are long ſince baniſhed to the Land of Fairies; theſe can never be brought, with a good Grace, to adorn a modern Action, much leſs ſo ſacred a Ceremony as that of a Chriſtian Marriage. It will be ſaid, perhaps, that denying Painters and Poets thoſe Fictions and Licences, is fettering their Fancies, cramping their Imaginations, and abridging them of a Privilege, which *Horace*, and other great and judicious Criticks, have freely allowed them: To which I ſhall anſwer in the Words of that Poet.

Ficta voluptatis causâ ſint proxima Veris.

That which jars with Probability, that which ſhocks Senſe and Reaſon, Decency and Religion, can never be excuſed in Poetry or Painting: Such a Croud of Heathen Deities waiting on the Nuptials of Chriſtian Princes, is as abſurd and ridiculous, as it would be to draw *Bacchus* or *Hercules*, in their Triumphs, ſurrounded with Cherubims and Seraphims, and attended with all the glorious Hoſt of Heaven. But the boldeſt Stroke of this Kind, the moſt glaring Inſtance of this falſe Wit and profane Licence, is

The

The Picture of the LAST JUDGEMENT, *by* Michael Angelo,

which is ſtill to be ſeen in Pope *Sixtus*'s Chapel, in the *Vatican* at *Rome*: In which, for Flight of Fancy, Strength of Imagination, and (if I may ſo ſay) Fury of Deſign, that great Artiſt, who uſed to ſurpaſs all others, has ſurpaſſed and exceeded himſelf. This is juſtly reckoned one of the fineſt in the World. However, it muſt be confeſſed, he has ſhewn vaſt Want of Judgement, and committed a palpable and unpardonable Fault, in joining (as he has done) Ideas as inconſiſtent as Light and Darkneſs, as incompatible as Truth and Falſehood, in crouding together, in the ſame Scene, the moſt abſurd Fictions of the Heathen, and the moſt ſacred Truths of our holy Religion. Toward the Top of the Piece appears the great Lord and Judge of the World, with all the Light and Brightneſs, the Glory and Radiancy, and the divine Attendance of Angels and Archangels, Seraphims and Cherubims, with all the Pomp and Magnificence, with which his Coming to Judgement is deſcribed by the Holy Writer *. In the

* *Matt.* xxv.

lower Part of the Picture, you ſee the Hell of the Heathen, *Minos*, *Æacus*, and *Rhadamanthus*, the Wheel of *Ixion*, the Rock of *Siſiphus*, and the Furies of Hell;

Et quicquid Græcia mendax Auſit:

All the Fables and Fancies of the Heathen Mythologiſts. Nay, even old ſurly *Charon* is upon Duty there, performs his Office of Ferryman, and wafts the Souls of the Dead over *Cocytus* in his Boat. If ſuch a Piece indeed had been made for a Heathen Prince, or to be the Ornament of a Pagan Temple, the Caſe had been different: But to draw ſuch a Picture for a Chriſtian Biſhop, the Head of ſo conſiderable a Church, and for a Place of divine Worſhip, is, I think, a Licence of ſo bold a Kind, as can never be excuſed. It is hard to ſay, indeed, which deſerved greater Cenſure, the Artiſt that drew the Picture in this Manner, or the Pope, who admitted it in his Chapel, and ſuffered it to adorn a Place conſecrated to the Service of God. Mr. *Freſnoy* tells us, in his Art of Painting, that when *M. Angelo* was employed about this Work, he took no other Suſtenance but Bread and Wine, leſt high Feeding, and the Fumes of Meat, might cloud his Fancy, and damp the

the Fire of his * Imagination. If he confined himſelf entirely to this Diet, I am apt to think he took too large a Doſe of the laſt, elſe he would never have ventured on ſuch a Diſparate, as juſtly has entailed the Cenſure of all Poſterity upon him. His Friends ſay in his Defence,

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* *Pliny* relates ſomething like this of *Protogenes* the Painter, that when he was drawing the Picture of *Jaliſus*, he lived upon Lupins and Water only, and took juſt enough to allay Hunger and Thirſt, leſt higher Feeding ſhould blunt the Edge of his Fancy. *Plin.* L. 35. C. 10.

This was the famous Piece that ſaved the City of *Rhodes*; for when *Demetrius* found he could not take the Place, without attacking on that Side where it was, he choſe to raiſe the Siege, rather than deſtroy the Picture. Thus we read the Philoſopher *Carneades*, before he wrote againſt *Zeno* to confute his Opinions, he purged his Stomach with *Hellebore*, leſt the Vapours of it ſhould affect his Head, weaken the Vigour of his Fancy, and darken his Conceptions. *Plin.* L. 25. C. 10.

This alſo was the Practice of Poet *Bayes* in the Rehearſal, who tells his Friends, that if he was to write familiar Things, as Sonnets, he made uſe of ſtewed Prunes only; but that when he had a grand Deſign in Hand, he ever took Phyſick and let Blood; for when you would (ſaith he) have pure Swiftneſs of Thought, and fiery Flights of Fancy, you muſt have a care of the penſive Part; in fine, you muſt purge the Belly. *Rehearſ.* Act 2. Scene 1.

I once thought that this was pure Waggery, and Banter of the Author of that diverting Play. But I have been told ſince by a Perſon of good Credit, and who was acquainted with Mr. *Dryden*, that it was actually true; and that when he was about any conſiderable Work, he uſed to purge his Body, and clear his Head, by a Doſe of Phyſick.

That he did this in Imitation of the famous *Dante*, who, in his Book *De Inferno*, has given juſt ſuch a Poetical Deſcription of Hell. But I muſt own, I cannot ſee the Force of ſuch a Plea, nor why the Faults and Follies of others ſhould be any Excuſe and Apology for our own, ſince his good Senſe, and Judgement (and No-body had more than he, when he was pleaſed to ſhew it) and the Cenſures that had been paſt upon that Poet for this very Fault and Liberty, might have rendered him careful and cautious, and hindered him from ſplitting upon the ſame Rock. 'Tis true, (as I have already obſerved) the whole Piece is wonderfully wrought, diſplays a dreadful Scene of Horrour to the Eye, and even in this Poetical Manner gives ſuch a lively Deſcription of Hell, as is almoſt enough to make the Blood chill in the Veins. But then, as *Horace* ſaith,

Non erat his Locus, &c.

Theſe Beauties are entirely out of their Place, and become even Faults and Blemiſhes here. Such a Proceeding in the Painter was enough to make the World think, he did as little believe the real Part of the Picture, as the fabulous and fictitious one. *Cedrenus* relates in his Hiſtory, that the Sight of a Picture, repreſenting the Laſt Judgement, made ſuch an Impreſſion upon

upon a *Barbarian* King, as cauſed him to renounce his Errours, and to embrace Chriſtianity. The Story is ſo remarkable, that I cannot forbear inſerting it in the Margin *.

In what Manner this Piece was drawn, I cannot tell; but I dare be bold to ſay,

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* Under the Empire of *Michael* and his Mother *Theodora*, the Country of *Bulgaria* was viſited with a Plague, that raged with ſuch Violence, that all the Skill and Art of Phyſick could afford no help. The Prince having in vain applied himſelf to his Gods, for the Removal of it, bethought himſelf of having Recourſe to the God of the Chriſtians, and ordered his Subjects affectionately to do the ſame; which had ſo good an Effect, that the Diſtemper immediately ceaſed. This gave *Bogoris* and his Subjects a great Inclination to embrace Chriſtianity, which was effected by this Accident. The Prince, among other things, delighted in fine Buildings, and having erected a ſtately Palace or *Prætorium*, ſent for one *Methodius* a *Roman* Monk, who had ſome Skill in Painting, and deſired him to adorn his Eating Rooms with Pictures. But as the divine Providence ordered it, he ſet him no Subject to work upon, but leaving it entirely to his Choice, wiſhed that it might be a Piece, that by its Variety and ſurprizing Figures, ſhould ſtrike a Dread and Terrour into the Beholders. The Monk therefore choſe to repreſent the Coming of Chriſt to Judgement, and the Souls re-aſſuming their Bodies, ſome to ſhare Eternal Happineſs, others to depart into Everlaſting Miſery. *Bogoris* being informed of the Subject of the Picture, of the Joys the Bleſſed were to enjoy, and the Torments the Damned were to ſuffer, grew chill at the Sight, and being thunderſtruck and almoſt dead with Fear, felt ſuch an Impreſſion upon his Mind, that he renounced his Errours, and was baptized with all his People. *Cedren.* Ed. Reg. *pag.* 540.

it was not like that which I am now ſpeaking of: Since ſuch a Sight as that would rather have ſerved to harden the *Barbarian* in his Errours, and to root and confirm him in his Idolatry. I cannot ſuppoſe that *Michael Angelo* took this Licence purely in Compliance to, and Imitation of, his Friend *Dante*. I am apt to think he had ſome other Views, and did it with a Deſign to add Ornament and Variety to his Work. Mr. *Voltaire*, one of the beſt Poets, and fineſt Genius's of the preſent Age, ſaith, "It is ſtrange "none of the modern Poets are free from "that Fault of mingling Pagan Ideas "with the Chriſtian Mythology". What he means by Chriſtian * Mythology, I cannot apprehend, unleſs he would ſeem to hint, that Chriſtianity itſelf was no better than Μύθος a Fable. Then he adds, "It ſeems our Devils, and our Chriſtian "Hell have ſomething in them low and "mean, and muſt be raiſed by the Hell "of the Pagans. Certain it is (continues "he) that the Hell of the Goſpel is not

* I am favourably inclined to impute this Expreſſion to the want of Skill in *Engliſh* of the Author, who (as he tells us himſelf) publiſhed theſe Remarks when he had been but eighteen Months in *England:* An Attempt, which I dare ſay, no Man ever made before: How he has ſucceeded, the Publick is to be judge.

ſo

" ſo fitted for Poetry, as that of *Homer* " and *Virgil*: The Name of *Tiſiphone* " ſounds better than that of *Beelzebub*, " &c". I have not ſo nice an Ear as to diſtinguiſh the Difference, neither can I think that the Poets he ſpeaks of, preferred the Heathen Hell purely for the ſake of Names, and Sound of Words: I rather believe they thought the Deſcriptions the Scriptures give of Hell, the Darkneſs and Blackneſs for ever, the never-dying Worm, and the unquenchable Fire, were too plain and uniform, not diſtinct and circumſtantial enough; and that the Hell of the Poets, which expreſſed all the different Torments, and the ſeveral Puniſhments of the Damned, preſented more diſtinct and ſenſible Objects, and offered a greater Variety of Images to exerciſe the Pencil and the Pen; and it was upon this Account, I conceive, that *Dante* preferred the Poetical Deſcription to the Scriptural; and for the ſame Reaſon, *Michael Angelo* choſe to imitate and copy him in his Picture: But I am ſurprized to ſee a Perſon of Mr. *Voltaire*'s Judgement and Sagacity declare, that it is certain the Hell of the Goſpel is not ſo fitted for Poetry, as that of *Homer* and *Virgil*; he that has not only read *Milton*, but publiſhed Remarks and Criticiſms upon him. *Milton*, I ſay, who ſhows, through the Courſe of his divine

Poem, that the Account the Scripture gives of Hell, is capable of as much true ſublime, as many Poetical Beauties, and abounds with as great a Variety of fine Images, as all the Dreams and Fancies of the antient Poets and Mythologiſts.

I believe, Sir, you begin to think, by this time, that I have loſt Sight of the Poets, or have taken a long Leave of them. I deſign now to come to them again, and to take them in the ſame Point of View I have already taken the Painters in; I mean in Relation of mixing and blending together Things Sacred and Profane.

To begin with *Taſſo* the Prince of the *Italian* Poets: He is full of the wild Machinery of theſe falſe injudicious Beauties. He, like *Michael Angelo*, gives a Poetical Deſcription of Hell, and ſpeaks of *Pluto*, and of the Furies, as of real and exiſtent Beings. He goes a Step further, and makes ſtill freer with Religion; for to fight the Devil with his own Weapons, and to turn his own Artillery upon him, he has grafted Magick and Sorcery upon Chriſtianity itſelf. He brings in an old Chriſtian Magician, leading the Meſſengers a long Voyage under Ground, from the Camp of the Believers to an old Chriſtian Witch at *Aſcalon*, who conducts them to the Iſland where *Rinaldo* was bound, and enchanted by *Armida*, where,

by

by the Power of the magick Wands given them by the Conjurer, they break the Charm, and ſet the Heroe free; and all for the ſake of God and Religion, and to reſcue the holy Place and Sepulchre from the Hands of the Infidels. A wild Thought and *Concetto*, which ſure could never come into the Head of any one, but an *Italian* Writer. *Camoenus*, the *Homer* and *Virgil* of the *Portugueſe*, has alſo given into this Faux-brillant, this injudicious Mixture of the Sacred and Profane in his *Luſiade*, wherein he celebrates the Diſcovery and Conqueſt of the *Indies*, by the *Portugueſe*. It muſt be confeſſed, that Poem ſhews a great deal of able Fire, and fine Imagination, and has now and then ſome beautiful Strokes and noble Deſcriptions, worthy of an *Homer* or a *Virgil*, the Patterns which he propoſed for his Imitation: But it muſt alſo be confeſſed, that he is

Infelix operis Summâ, quia ponere totum Neſcit.

If the Deſign and Drift of his Poem had only been to ſing the Conqueſts of * the King of *Portugal*, the Extent of Trade, and the immenſe Wealth which that Diſcovery and Expedition brought into that

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*Mr. *Voltaire*.

Kingdom,

Kingdom, he might then have been *Intra ſpem Veniæ*, and that Croud of Heathen Deities, he has introduced into his Poem, would not have been liable to any juſt Exception. But when he profeſſes, that the Deſign of this Voyage was alſo to ſpread and propagate the Chriſtian Faith, with what Grace and Decorum can he bring in as he does *Jupiter*, *Bacchus*, and *Venus* to carry on the good and pious Work? Theſe Sir, you will own, are very improper Inſtruments, very unfit Miſſionaries to propagate the Chriſtian Faith. But to come nearer home, even *Milton* himſelf, who has obſerved the greateſt Decorum, and ſhewn the utmoſt Regard for Religion, is not wholly free from this kind of Licence. The very Opening of his Scene, and the Beginning of his Poem, (where he invocates the Muſe in this Manner;

Sing Heavenly Muſe, that on the ſecret Top
Of Horeb *or of* Sinai *didſt inſpire*
That Shepherd, &c.)

has ſomething of this Air and Turn with it. It will not ſerve to excuſe and bring him off, to ſay that by the Muſe, he meant no more than the Holy Spirit, which aſſiſted *Moſes* in his Deſcription of the Creation, ſince in the ſame Page he calls upon that Holy Spirit:

And

And chiefly thou, O Spirit, that doſt prefer,
Before all Temples, th' upright Heart and pure,
Inſtruct me, for thou knoweſt, &c.

So that either his Muſe was an *Ens rationis*, a Poetical Goddeſs, or he muſt have committed a plain Tautology in this Place. In other Parts of his Poem, he mentions the Marriage of *Jupiter* and *Juno*, and likewiſe the Rape of *Proſerpine*, as real Facts that had actually happened; though (as a judicious * Writer well obſerves) he had declared in the Beginning of his Work, that theſe Deities were but Devils worſhiped under different Names. In the Courſe of his Work, he brings many Alluſions and Similies, that have a Relation to the Gods of the Heathen. Thus ſpeaking of the different Faces of the Cherubims, he compares them to thoſe of *Janus*,

Had, like the double Janus, *all their Shape*
Spangled with Eyes.

It muſt be confeſſed, the Deſcent of *Raphael* into Paradiſe, has ſomething in it that is inconceivably ſurprizing and fine:

——— *Like* Maias's *Son he ſtood*
And ſhook his Plumes, that Heavenly Flagrance fill'd
The Circuit wide.

* Mr. *Voltaire.*

Mr

Mr. *Addiſon* very juſtly commends this Place, and ſaith, he does not remember to have met with any Deſcription ſo finely drawn, and ſo conformable to the Notion which is given us of Angels in Scripture: But I cannot think this fine Paſſage would have loſt any thing of its Beauty, if the Simile of *Mercury* had been entirely omitted: Nor do I ſee that the Idea of a Heathen God there, does at all ſet off the Brightneſs of the Arch-Angel, or in the leaſt heighten the Graces of the Deſcription. But none are ſo fond of theſe Poetical Alluſions as the *Italians*, who have written in *Latin*. They bring them in on all Occaſions, though in never ſo abſurd and ridiculous a Manner. What, for Inſtance, can be more truly ſo, than the Compliment *Sanazarius* makes to *Caſſandra*, the Lady he ſo much celebrates in his *Latin* and *Italian* Poems, whom he takes care to place in good Company, and brings in with * *Diana* and the *Dryad* Nymphs. Thus *Vida* in his Condoleance to *Vittoria Colonna*, the Widow of the famous *Davalos* Marqueſs of *Peſcara*, one of the Generals of the Emperor *Charles* V, and one of the Heroes celebrated by

* *Seu Dryadum Choreis cœtuque Immixta Dianæ*
Haud minor incedis. Eclog. 3.

Guicciardine,

Guicciardine, tells her, that * *Venus* herſelf will not diſdain weeping over her *Adonis*, (meaning that General) and to join and unite her Moans and Tears with hers? Can any thing in Nature be more injudicious and extravagant? Is not this, Sir,

Delphinum Silvis appingere, Fluctibus Aprum.
Hor. Art. Poet. *v.* 30.

But ſuch Liberties as theſe may, perhaps, be born with, as they are in ſome Meaſure according to the Poetical Syſtem, and may be rather the Object of Banter and Ridicule, than of a grave and ſevere Cenſure. But the ſame cannot be ſaid of thoſe Poets, who indulge their Fancies in ſacred Matters, and thus allow themſelves, *ludere cum Sacris*, to play looſely and profanely with the moſt ſerious and ſolemn Things. Who can ſee, without Indignation, *Vida* treat our Saviour like *Hercules*, *Theſeus*, or any other Demi-God of the Heathen, and affect to call him a Heroe almoſt in every Page? In one

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* *Alma ſuum hic tecum non dedignetur Adonim*
Flere Venus, tecumque ſuas ſociare Querelas.
Eclog. 3.

Place

Place he gravely tells us, that flying † *Fame* had ſpread abroad to the neighbouring Cities, that the Heroe was killed by the Fraud and Treachery of his People. What Reader in the World, who ſhould light on this extraordinary Paſſage, (without ſeeing his Title Page, or knowing the Subject of his Poem) would dream or imagine that the Heroe he meant was Jeſus Chriſt. Not to mention the many profane Imitations of *Virgil*; as his Applying this Verſe to the Father and the Son;

Oſcula libavit Nato, dein talia fatur.

And his ſpeaking of the * Prayers put up to God in this Manner,

Orantes paſſim ſuperos, ſuperumque Parentem;

which ſurely cannot admit any Manner of Excuſe. *Sanazarius* is not in the leaſt behind him, in treating ſacred Subjects after this profane and Poetical Manner; when he deſcribes, for inſtance, the River *Jordan*, in his Poem *De Partu Viginis*, or the *Na-*

† *Fama volans jam finitimas impleverat Urbes*
Exceptum inſidijs Heroa, doliſque ſuorum.
Chriſtiad. L. 31.

* This may be underſtood of God, and the Saints that are prayed to in the Church of *Rome*; but even in this Senſe, the Expreſſion ſeems to be too bold.

tivity

tivity of Chriſt, you would really think you ſee *Tiber* the River God, with all his * *Nereids* and Water-Nymphs about him. In another Place, he repreſents the ſame River like a Heathen Deity, and makes him recollect a Prophecy of old *Proteus*, the Sea-God, concerning the Birth of Chriſt; † *Proteus*, (ſaith he) who was as true in this, as he was falſe in his other Predictions. A later Writer has trifled more, and taken a more extravagant Flight, and that upon the ſame Subject; I mean *Barlæus* a *Flemiſh* Poet, who, among other things, ſeriouſly tells his Readers, that, upon the happy News, there was a ſtrange Turn and Revolution in the Courſe of Nature. The Winter on a ſudden grew mild and warm; none of the Conſtellations and Stars appeared, but what were benign, propitious, and favourable; and, that the others, as *Ca-*

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* *Pulcherrima Glauce* &c. L. 3. *De Partu Virginis*, where you have a Catalogue of thoſe Nymphs, more like the Luxuriancy of *Ovid*, than the chaſte way of writing of *Virgil*, whom yet *Sanazarius* had ſo juſtly made his general Pattern and Standard of Writing,—— In another Place he ſaith, the *Nereids* attended on the Birth of Chriſt.

Ad Partum blandæ Nereides, &c.

† *Cæruleus Proteus, mendax ſi cætera, Proteus*
Non tamen hoc vanas effudit Carmine Voces.
Ib. *v.* 335.

pricorn,

pricorn, *Cepheus*, the *Pleiades*, *Perſeus*, nay even *Hercules* himſelf, and all thoſe of a malignant and noxious Influence, fled and forſook the Heavens. I have inſerted this wonderful * Paſſage at the bottom of the Page, where it is hard to ſay, whether there is more Fuſtian and Bombaſt, or a greater Mixture of the Sacred and Profane. The old *Roman* Poets were more reſerved and tender in this Particular. They had a juſter Regard for their Religion, a greater Reſpect and Veneration for their Gods, than to mix and jumble them with thoſe of other Nations, and to adopt Foreign Deities into their Syſtem of Divinity. If they chance to ſpeak of *Iſis*, *Anubis*, or the other *Egyptian* Gods, they treat them with the utmoſt Scorn and Deriſion, as weak and impotent Beings, not able to cope with, nor ſtand before their own Deities. *Virgil* in-

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* ——— *Stellataque Machina Mundi*
Proſcripſit lethale Jubar, micuêre ſecundè
Omnes Siderea faces, dum pignora Cœlum
Tanta ſibi promiſſa putat, ſua frigora fulgens
Ægoceros mediâ voluit miteſcere Brumâ;
Et tepuit glacialis Hiems. Deceſſit Olympo
Arctophylax, fugit ſocia cum conjuge Cepheus,
Et Chiron, Perſeuſque furens, & Pleias, & ipſe
Amphytrioniades ———

Barlæus Hymn. de Chriſt.

deed

deed introduces theſe in the Deſcription of his Shield, where he has inſerted the famous Battle of *Actium*, in which the *Egyptians* were chiefly concerned: But then he uſes them in a more contemptible Manner, than the Chriſtian Poets do the Heathen Gods they introduce in their Works. Thus, ſpeaking of *Cleopatra*, he ſaith,

* *Her Country-Gods, the Monſters of the Sky,*
Great Neptune, Pallas, *and Loves Queen defy:*
The Dog Anubis *barks, but barks in vain,*
Nor longer dares oppoſe th' Ætherial Train.

DRYDEN.

Propertius ſpeaking of the ſame Action, has imitated *Virgil*, in the mean and low Opinion he ſhews of the *Egyptian* Gods: For ſpeaking of *Cleopatra* he ſaith,

† ——— *That haughty Princeſs ſtrove*
T' oppoſe her barking God to mighty Jove.

But to return to the *Italians*, it will not ſeem wonderful that thoſe Writers ſhould

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* *Omnigenumque Deum Monſtra, & latrator Anubis*
Contra Neptunum, & Venerem, contraque Dianam
Tela tenent. Virg. Æn. *L.* 8. *v.* 698.

† *Auſa Jovi magno latrantem opponere Anubim.*
Propert. L. 3. Eclog. 11. V. 41.

aſſume

aſſume Freedoms and Liberties of this Kind, if we conſider the Time and Age they lived in, the Sixteenth Century, under Pope *Leo* X. when the *Romans* ſeem to have forgot that they were Chriſtians, or rather that they were not Heathens. When Cardinals, Biſhops, and other Eccleſiaſticks led them the way, and gave them Examples of this wrong Turn of thinking and prophane way of expreſſing their Ideas; and that, not only in their Poems, but even in their moſt grave and ſerious Works; as their Hiſtories, and publick Letters, written for States and Princes. I ſhall ſingle out but one of theſe, by which you may make a Judgement of the Reſt,

Et crimine ab uno Diſce omnes.

The Perſon I mean is Cardinal *Bembo*, one of the fineſt Wits, and pureſt *Latin* Pens of that Age. This Writer has a Heatheniſh Air and Pagan Strain running through his Works. He affects to avoid all thoſe Words and Terms that Cuſtom has ſet apart, and conſecrated to a Religious Uſe, and employs only thoſe that were in Uſe among the Heathen, and were more agreeable to the Purity and Elegancy of the *Latin* Tongue. For **Fides*, for Inſtance, he uſes the Word

* Vide *Lipſii Epiſt. Centur.* 2 Ep. 58.

Per-

Perſuaſio; He calls Excommunication *Interdictio aquâ et igne*; The Remiſſion of Sins he expreſſes in this prophane manner, *Deos Superos Maneſque placare.* He makes a kind of Heathen Deity of the Virgin *Mary*, and in a *Letter to the Inhabitants of *Recanati* tells them, that if they would not take care to furniſh better Wood for Repairs of the *Santa Caſa*, her Holy Houſe at *Lorretto*, the World would think they make a Jeſt of them and the Goddeſs too. He alſo makes very free with God Almighty himſelf, whom he very rarely calls *Deus*, but in the Plural Number *Dij Immortales.* Who can help being moved and ſhocked at the odd Compliment he makes to Pope *Julius* II. upon his Exaltation to the Pontifical Dignity, to which he ſaith he was raiſed, by the Bleſſing and Mercies of the †Immortal Gods. To carry his Folly and Extravagancy ſtill farther, in a Letter he writes from the State of *Venice* to the Pope, he makes that wiſe Republick call him the §Vicegerent on Earth of the Immortal

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* *Ne tum nos, tum Deam ipſam inani lignorum inutilium Donatione luſiſſe videamini.* Bemb. Epiſt. l. 8. Ep. 17. *N. B.* This Letter is written in the Name of Pope *Leo*, whoſe Secretary *Bembo* was.

† *Deorum Immortalium Beneficijs.*

§ *Ut (Pontifex) fidat Dijs Immortalibus quorum vicem gerit in Terris.*

Gods.

Gods. *Lipſius*, who juſtly blames and cenſures him for this his Affectation of Heatheniſm*, aſſigns it to a ſcrupulous and ridiculous Nicety, which the Writers of that Age were much infected with, of adhering ſtrictly to the Stile of *Tully*: For they looked upon him as the trueſt and beſt Pattern for Writing, and thought it a kind of Hereſy to depart from him in their Expreſſions. I cannot help thinking, but that great Critick has been too favourable and indulgent in his Judgement of thoſe Writers. But this was the way of Writing at that time at *Rome*, when the Face of Religion was hardly to be ſeen amongſt them. When Pope *Leo* (who in ſome reſpects was a very great Prince, a very kind *Mecænas* and Favourer of Learned Men) behaved himſelf rather like a *Roman Pontifex Maximus*, than like a pretended Vicar of Jeſus Chriſt, whoſe Kingdom is not of this World. He is repreſented by one of his own Religion, a Biſhop too, and who in other Places beſtows very great Encomiums upon him, as, " Sunk into all manner of Luxury

* *Magnos viros ea Ætas ſub magnanimo Leone tulit, & quoſdam qui in puerili illa Hæreſi eſſent, ut ijs Religio eſſet ſcribere aut dicere aliud, quàm quod a Cicerone ſcriptum, aut dictum.* Lipſius Ep.

" and

" and Debauchery*, and even ſuſpected of " the Sin againſt Nature†; as ſpending " his Time and Wealth with Poets, Sy- " cophants, and Buffoons". 'Tis well known what wicked and unjuſtifiable Shifts he was put to, to raiſe Money to ſupport his extravagant Expences: not by Embaſing the Coin or raiſing new and heavy Taxes, but by Embaſing the Chriſtian Religion, proſtituting the Pardon of Sins by the foul § Trade of Indulgences, making a ſhameful Traffick of the Souls of Men, and ſetting Heaven itſelf at Sale. So that one might juſtly ſay in his Time,

Cælum eſt venale, Deuſque.

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* *Has præclaras animi liberalis excelſique virtutes, cùm nimia ſæpe vitæ luxuria, tum abjectæ Libidines obſcurabant.* Paul Jovius vit. Leonis X. p. 188.

† *Non caruit Famâ quod parum honeſte nonnullos è cubicularijs (erant enim è totâ Italiâ nobiliſſimi) adamaret, & cum illis tenerius atque libere jocari videretur.* Id. ib.

§ *Guicciardine* ſaith, that the Collectors of theſe Indulgences bought them of the Pope to diſtribute, and extorted Sums of Money to diſpenſe them to the People, and obſerved ſo little Decency, they plaid at Cards and Dice in Taverns, for the Power of redeeming Souls out of Purgatory. His Words are, *Nella Germania a molti miniſtri erano veduti venderſi & giocarſi ſu le Taverne la Facoltà di liberare l'anime de morti dal Purgatorio.* Guicch. l. 23. v. 325.

The Character that * *Fra Paolo* a very impartial Writer, and one of his own Communion, gives of him, is, that he would have made an excellent Pope, if to his other good Qualities he had joined ſome Knowledge of the Chriſtian Religion, and a little more Piety and Devotion, for both which he plainly ſhewed he had no manner of Regard. Now then if this Maxim be true, that

Regis ad Exemplum totus componitur Orbis:

That Subjects, and Courtiers eſpecially, are ready to conform to the Cuſtoms and Examples of their Princes, it cannot be wondered, that *Bembo* living under ſuch a Pope, and in ſuch a Court, ſhould indulge this Spirit of Heatheniſm; *Bembo*, who was beſides prompted to it by his own Inclination, who had ſo contemptible an Opinion of the Scriptures, that he ex-

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* *Sarebbe ſtato un perfetto Pontefice, ſe con queſte haveſſe congiunto qualche cognitione delle coſe della Religione, & alquanto più d'inclinatione a la Pietà, dell'une & dell'altra delle quali ne moſtrava haver gran Cura.*

Paolo Hiſt. di Conc. Trid. l. 1. p. 5.

And indeed had he been leſs ſcandalous for his Impiety and Atheiſm, of which neither he nor his Court were much aſhamed, he had been one of the moſt celebrated Perſons of the Age. *Burnet's Travels.* Lett. 4. p. 241.

horted

horted one of his Acquaintance in a *Letter by no means to read them, if he valued Eloquence, and Elegancy in Writing; and who when he heard his Friend and Brother Cardinal *Sadolet* was about to write Commentaries upon St. *Paul*'s Epiſtles, adviſed him by all means to lay aſide thoſe †Trifles, which did not become a Man of his Gravity and Wiſdom. For which and other Reaſons, he has been accuſed by ſome Writers, as disbelieving the Reſurrection and the Immortality of the Soul. If then a Man of the Cardinal's Figure and Character, if ſuch a one as *Vida*, who was himſelf a Biſhop, took the ſinful Liberties of inſerting Heathen Deities, and ſcattering Pagan Notions through their Works, it cannot be ſurprizing that *Sannazarius*, who was a *Neapolitan* Gentleman, and other Writers that lived in the ſame Age, ſhould ſo readily copy after and imitate theſe Great Men. But to return to the Painters.

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* *Cum amico author eſſet ne illas (ſcil. Pauli Epiſtolas) ne illas attingeret, vel ſi cœpiſſet legere de manibus ejiceret ſi elegantiam ſcribendi & eloquentiam adamaret.*
Lanzius orat. contra Italiam. *p.* 783.

† *Omitte has nugas; non enim decent gravem Virum tales Ineptiæ.* Gregor. Michael Not. in Curioſit. Gafarelli. *p.* 111. & Baile's Dictionary paſſim.

I have already gone through the Faults and Licences of Painters that relate to the Holy Scriptures. If I were to paſs to the Eccleſiaſtical Hiſtory, I could find a large Field to range in, Abundance of Matter to work upon. I could prove that many of the Pictures that are drawn, nay that are with great Devotion worſhipped in Popiſh Countries, are meer Ideas, ſuch as never exiſted in the World. I could ſhew that St. *Chriſtopher* with his Club, carrying Jeſus Chriſt over a River, is only an Emblem of Labour, Conſtancy, and Perſeverance in Religion; that St. *Longinus* is no more than the λόγχη the Lance or Spear with which our Saviour's Side was * pierced; and that † St. *Veronica* is nothing elſe but the Impreſſion of the Picture of Chriſt, which he printed, as the Legend ſaith, on a Handkerchief as

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* This Piercing of Our Saviour's Side with a Lance, is generally repreſented by Painters as done by a Soldier on Horſeback: Whereas it was certainly done by a Foot Soldier. For 1ſt the Man is called στρατιώτης, a Name peculiar to the Foot. 2dly, It was done with a Lance, which the Horſe did not uſe. *Haſta dicitur quòd ſtans ſolet ferri.* Varro de L. L. *l.* 4. And yet thus *F. Xavier* has repreſented it in the Life of Chriſt, which he publiſhed in the *Perſian* Language. *Biblioth. German.* Tom. 1.

† *Vera Icon*, the true Image or Portraiture of Chriſt, which the Forgers of Saints, with a ſmall Alteration, have transformed into *Veronica*.

he

he was going to be crucified. I could paſs the ſame Cenſure upon St. *George* killing the Dragon, upon the ſilly and ridiculous Figure of St. *Dennis* carrying his Head in his hands, after it had been cut off by the Heathen; and alſo upon the Picture of St. *Catherine*, who is held in ſo much Veneration in the Church of Rome. The Account which the Legend gives of this imaginary Saint is, that ſhe was Daughter to *Coſtus* King of *Alexandria*; that at the Age of eighteen years ſhe diſputed againſt fifty Philoſophers, and confuted them all; and that at laſt, couragiouſly refuſing to renounce her Faith and abjure her Religion, ſhe was cruelly torn to pieces by a Wheel armed with Knives and Razors, which afterwards flew out of its place, and deſtroyed her Perſecutors*. 'Tis a great pity that ſuch an extraordinary Piece of Eccleſiaſtical Hiſtory, and that does ſo great an Honour to the Female Sex, ſhould be built on ſo weak and ſandy a Foundation. But indeed the Materials it is made up with are ſo lame and defective, that they will not bear any Weight or Streſs to be laid upon them. For beſides that this *Coſtus*, King of *Alexandria*, is a Monarch *in Nubibus*, that never was heard of in Hiſtory, the

* *Anno Dom.* 308.

Romans having been long, before the Time of *Maximine*, Maſters of *Ægypt*, which was become a Province of the Empire; the profound Silence of all the eccleſiaſtical Writers, who would never have omitted ſo remarkable an Action, is enough to ſtifle and quaſh the Credit of the Story, and to ſend it back to the Land of Legends from whence it came. Yet upon ſuch a weak and precarious Foundation as this, ſhe is eſteemed in the Church of *Rome* as the Saint and Patroneſs of the Spinſters, and her Holiday is obſerved, not in Popiſh Countries only, but even in many Places in this Nation, young Women meeting on the 25th of *November*, and making merry together, which they call Catherning. But as moſt of theſe Stories and Fictions are grounded upon ſome old Legends, which are held in Veneration by a great part of the World; and as a Legend may be perhaps thought a ſufficient Foundation for a Poet or Limner to build upon, I ſhall inſiſt no farther upon them here; nor ſhall I lay this to the Charge of the Gentlemen of the Profeſſion. I only beg leave, Sir, before I conclude this Letter, to fix upon one Picture which comes within the Compaſs of Eccleſiaſtical Hiſtory, and in which Painters have made a ſhift to commit two or three palpable Miſtakes, and that without the leaſt Authority from Hiſtory, or

An-

Antiquity to countenance and ſupport it. The Piece is the Portrait of St. *Jerom*. The Death of this Father by *Dominicain* is, I think, eſteemed the fineſt next to the Transfiguration of *Raphael*, that is, the 2d * Picture in the World. But the Piece I am now conſidering is the uſual and common one, where that Saint is drawn ſitting in his Study with a Book in his Hand. On one ſide of the Room hangs a Clock; St. *Jerom* appears in the Dreſs and Habit of a Cardinal, and a Lion is ſeen couching at his Feet. And 1ſt the Clock that hangs by him is certainly wrong. This is not my own Obſervation, but that of the ingenious Author of the Enquiries into vulgar Errours, whoſe Words are theſe: "The Picture of St. "*Jerome*, uſually deſcribed at his Study "with a Clock, hanging by him is not to "be omitted. For though the Meaning

* The ſix fineſt Pieces of Painting that are extant are ſaid to be, 1. The Transfiguration, by *Raphael*. 2. The Death of St. *Jerom*, by *Domenichino*. 3. The Nativity of Chriſt, by *Corregio*. 4. St. *Peter* Martyr, by *Titian*. 5. The Deſcent from the Croſs, by *Daniel Volterre*. 6. The Holy Supper, by *Paul Veroneſe*. To which I think may be juſtly added, 7. The laſt Judgement, by *Michael Angelo*, which I have already mentioned. 8. The Crucifix at the *Capuchin* Convent at *Ruremonde*, by *Vandike*: and 9. The Corpo or dead Chriſt, by *Holben*, at *Baſil*, which Doctor *Burnet* ſaith in his Travels, is certainly one of the beſt Pictures in the World,

" may be allowable, and probable it is, " that that induſtrious Father did not let " ſlip his Time without Account, yet " muſt not perhaps that Clock be ſet " down to have been his Meaſure thereof." Thus far Sir *Thomas Brown*. It is certain that the Art and Manners of meaſuring of Time are of very great Antiquity. 'Tis probable that the moſt Ancient way was the Scioterical, or conveying the Shade of the Sun or Moon by the help of a Gnomon, or Hand, from one Figure to another. *Polydore Virgil*, and *Pancirollus* aſſign the Invention of this to *Anaximander*, the Philoſopher, who is ſuppoſed to have lived about five hundred and fifty years before Chriſt. But this uſeful Invention may be traced much higher, and that from the beſt Authority in the World, the Holy * Scripture, which makes expreſs Mention of the Dial of *Ahaz*, on which God was pleaſed to work the Miracle of bringing the Shadow ten Degrees backwards, by which it had gone down before, to certify good King *Ezekias* of the Recovery of his Health. Now the Reign of *Ahaz* is allowed by the beſt Chronologers to have been about 740 years before the Nativity of our Saviour, which carries the Account of the Dials near two

* 2 Kings, xx. 7.

hun-

hundred years higher; and there it is not ſpoken of as a late Invention, but as a Thing then in common uſe. 'Tis ſtrange, that ſo uſeful and neceſſary an Invention ſhould not have been ſooner known among the *Romans*, a People of much Ingenuity and Contrivance. For the firſt Dial, according to *Pliny*, was not ſet up before the firſt *Punick* War. And this Account of the natural Hiſtorian is abundantly confirmed by **Plautus*, who brings, in one of his Scenes, an hungry Paraſite, curſing Dials and the Inventors of them, which confined the Hours of eating to certain Times of the Day, "Whereas, ſaith he,

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* *Ut illum Dij perduint qui primus Horas repperit:*
Quique adeo primus ſtatuit ſolarium,
Quod mihi comminuit miſero articulatim Diem;
Nam me puero uterus erat ſolarium
Multò omnium iſtorum optimum & veriſſimum.
Ubi iſte monebat eſſe, niſi cum nil erat.
Nunc etiam quod eſt, id non eſt, niſi ſoli lubet,
Itaque jam oppletum eſt Oppidum ſolariis,
Major pars Populi aridi reptant Fame.

E Fragm. Comœdiæ Bœotiæ Plauti.

N. B. One might be apt to think from this Paſſage of *Plautus*, that the Invention of Dials was of an earlier Date, and as old as *Antiphanes* an antient Poet that wrote this Comedy originally in *Greek*: But I rather believe the *Latin* Poet ſpoke this *more patrio*, and adapted himſelf to the Age he lived in: Eſpecially ſince this ſo exactly agrees with the Date that *Pliny* gives of the Time in which thoſe Machines were firſt in uſe at *Rome*.

" when I was a Boy, my Stomach was " my only Dial, and I could take my " Dinner whenever I pleaſed". Now *Plautus* 'tis certain wrote about the Beginning of the ſecond *Punick* War. So that the *Romans* were about 536 years without the Meaſures of Time, and the Diſtinction of Hours. But their Dials could be of no uſe when they enjoyed not the Light of the Sun or Moon; and for that reaſon they had recourſe to other Methods, to ſupply this Defect: And this they did by Water or Sand, which they contrived to run through a Glaſs juſt ſo long as to make up an Hour; and this was called Clepſydra and Clepſamnia*. Theſe Glaſſes were of very great Antiquity, for *Batto* the Comick Poet, who, according to † *Salmaſius*, lived but forty years after *Ariſtotle*, ſpeaks of a Man, that carried an Horologium about him like a Bottle, unleſs you are pleaſed to underſtand it of a Pocket Dial. Theſe Glaſſes were uſed in *Greece* in their publick Pleadings, where the Orators were confined by theſe Inſtru-

* From κλέπτω and ὕδωρ, κλέπτω and ἄμμιον, from the Sand or Water ſtealing into the lower Glaſs. The *Engliſh* Word Hour-Glaſs anſwers both theſe. But the *French* very improperly call *Clepſydre* the Sand-Glaſs, for the Word can only be applied to the Water one.

† Περιάγεις ὡρολόγιον ὥστε περιφέρειν λήκυθον δόξης.

ments

ments, as Sermons in the laſt Age were meaſured in this Country. For as the *Greek* Speakers were very prolix and diffuſe, it was thought neceſſary to confine them to ſome certain Time. The Plaintiff or Accuſer had one or two of theſe Glaſſes aſſigned him, according to the Weight and Conſequence of the Cauſe. The Defendant was allowed double the Number to anſwer and repell the Accuſation: And when theſe were expired the Pleadings were at an end, and the Sentence was given. To this purpoſe there is a remarkable Paſſage of * *Plutarch* in the Life of *Alcibiades*, who ſaith, that his Enemies inſinuated that it could not be expected that ſo great a Commander as he was ſhould leave the Care of the Fleet, and the Publick Matter at a ſtand, 'till his Judges ſhould think fit to meaſure out the Water for his Trial. This Cuſtom of pleading by the Hour-glaſs paſſed to the *Romans*. But not without great Inconvenience. For *Pliny* the Younger complains that it hindered Buſineſs,

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* Μισθῶντας δὲ αὐτὸν ἀνισαμένες ἐν τῷ δήμῳ λέγειν ὡς ἄτοπον ἐσὶν αὐτοκράτορι στρατηγῷ τηλικῆς ἀποδεδειγμένῳ δυνάμεως, ἠθροισμένης στρατίας καὶ τῶν συμμάχων, μεταξὺ συγκληρῶντας δικαστήριον, καὶ ὑδρίᾳ διαμετρῶντας, ἀπολλύναι τὸν καιρὸν.

Plutarch. in Alcibiade.

cramped and confined the Orators, and obliged them often to diſpatch, in *two or three Glaſſes, Affairs of ſuch Weight and Conſequence as required a Day or two to finiſh. For which Reaſon 'tis poſſible they fell into Diſuſe. But there were other great Inconveniencies that attended theſe Machines, and hindered them from being exact and regular Meaſurers of Time: For the Water in † hot Weather being attenuated and exhaled, the Days could not be of equal length, but were ſhorter in warm Weather than in Cold; and ſo the Hours were longer in Winter than in Summer. Beſides, the Orifice, by degrees, and by the continual Running of the Sand or Water, growing larger, and cauſing a quicker Precipitation into the lower Glaſs, in proceſs of time muſt make a conſiderable § Difference. This put Mens Wits and Fancies upon the ſtretch, to find out a more exact and regular Meaſure of Time, which ended at laſt in the uſeful and ingenious Contrivance of Clocks. When

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* *Noſne apertiùs dicimus, celeriùs intelligimus, religioſiùs judicamus, qui paucioribus clepſydris præcipitamus cauſas quas Majores diebus explicare ſolebant.* Plin. l. 6. Ep. 2.

† Vid. *Mem. de l'Academ. des Inſcript.* Vol. 7. p. 208.

§ *Clepſydra mentitur veriſſima, namque Foramen*
Semper fit majus, ſemper & unda minor. Menagiana.

firſt they were thought of and invented is not eaſy to determine, ſince the Antiquaries are pretty much divided in their Opinions about it. Mr. *Derham* is the Perſon that carries the Invention the higheſt: For he reckons in that number the Sphere of *Archimedes*, and that of *Poſidonius* that *Tully* ſpeaks of, which ſhewed the Motion of the Earth and the Celeſtial Bodies. Not that he thinks they were of the ſame Form or Shape, but that they moved by Springs and Weights, by Wheels, Pullies, or ſuch Kind of Clock-work: Which is in effect owning that they were not Clocks. If any Invention of the Antients could juſtly deſerve that Name, I ſhould think none has a fairer Claim to it, than the Machine of *Vitruvius*, which was applied to the Wheels of a Coach or Chariot, and by Weights and Springs exactly told the Length of the Way, and the Number of the Miles. This Machine (if it was not properly a Clock) at leaſt gave, I believe, a fair Hint for the Invention of that Inſtrument. I was once inclined to think, that the Uſe of Clocks might be traced as far as the Age of *Tully*, and that from a Paſſage in the Hiſtory the learned *Fabricius* has written of that Orator. He ſaith, that before the Death of *Tully* a great Number of Birds hovered about his Houſe, and that

that one of them got into his Room, and *ſtruck back the Iron of the Horologium with his Bill. But as this may be underſtood of the Gnomon of a Dial, or of the Iron that ſupported it, I will here lay no greater Streſs upon it than it will bear. Some learned Men have aſcribed the Invention of Clocks to one *Pacificus*, who lived in the Reign of *Lothaire* the Emperor, Son to *Lewis the Debonnaire*, that is in the †Year 730, and this they ground on a certain Epitaph quoted by *Agelli* from *Panvinus*. But Mr. *Menage* carries the Invention above an hundred years higher to the Time of *Charles the Great*, who, he ſaith, was preſented by the King of *Perſia* with a curious Clock, that marked the Hours of the Day by twelve Balls which fell upon ſo many Braſs Cups or Bells, and at the ſame time opened a Window, through which a little Man on horſeback ſallied out, and immediately ſhut it again. For this Piece of Hiſtory he quotes *Gaguinus*, who lived in the Age of *Lewis* XII, and himſelf had trranſcribed it, from the Life of *Charles the Great*, written by one St. *Cybar* a Monk of *Angouleſme*. Theſe are the two earlieſt Monuments and Memorials that I can find of

* *Horologii ferrum roſtro diſcuſſit*. Fabric. in Vita Cic.
† See *Chambers's* Dictionary.

this

this noble Invention, which is ſo uſeful and neceſſary, and withal ſeems to be ſo plain and obvious, that I never can think it ſo late and modern as two hundred years, which is the Opinion of Mr. *Chambers*: For in that very Age the Art was brought to ſo great a Perfection, that as **Pancirollus* relates, a certain *Cremoneſe* preſented the Emperor *Charles* V, with a Clock, that not only told the Hour of the Day, but alſo diſtinctly ſhewed the Machinery of Heaven, the Signs of the Zodiac, and the Motion of all the Stars; ſo that Heaven (as he ſaith) ſeemed to have deſcended upon Earth. † That Emperor himſelf had ſo good a Taſte for Mechanicks, and Clock-work particularly; that in the latter Part of his Life, in his Retirement in the Monaſtery of St. *Juſtus*, he employed moſt of his leiſure time in that Kind of Work. And when he could not bring all his Clocks to ſtrike in the ſame Minute, he uſed to ſay, he ſaw the Folly of endeavouring to bring all Men

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* *Audio Carolo V. Horologium a Cremonenſi aliquo donatum fuiſſe, quod univerſam Cæli Machinam cum omnibus Firmamenti ſtellis complecteretur, itemque cum Signis quæ non aliter atque in Cælo circumagerentur, ita ut Cælum quaſi in terram delatum videretur. Nec vero negari poteſt Inventionem ipſam egregiam & notatu dignam eſſe.* Pancirollus de Novis repertis Tit. x.

† Charles *the Vth.*

to

to be of the ſame Mind in Religion, ſince he could not bring Machines exactly to agree.

But to return to Painting. Since the earlieſt Notice of Clocks is ſo much later, four hundred years at leaſt than St. *Jerom*, ſince *Polydor Virgil*, and *Pancirollus* both reckon it among the Inventions and Contrivances of the Moderns, if the Deſign of Painters in drawing the Clock near that Saint, was to ſhew that he made the beſt Uſe and Improvement of his Time, it would have anſwered their Purpoſe full as well, and had been more agreeable to the *Coſtume*, to have drawn a Dial upon the Wall, or have placed an Hour-glaſs on the Table by him. But this Licence or miſtake is ſtill more pardonable and excuſable, than that which Painters have taken of drawing him in the Habit and Dreſs of a Cardinal. This Miſtake of St. *Jerom's* having been a Cardinal is not Modern, for 'tis antienter than the Age of *Eraſmus*, who, in his Preface to the Works of that Saint, ſpeaking of thoſe that had written about St. *Jerom*, ſaith they add, * that he was created a Cardinal;

* *Cæterum quod addunt Presbyterum Cardinalem eum ordinatum fuiſſe, haud ſcio an iſtis temporibus Cardinalis Titulus*

dinal; whereas in ſeveral Places of his Writings he calls himſelf no more than Presbyter, and never takes the Stile of a Cardinal upon him: And indeed I don't know how he ſhould, ſince that Title and Dignity is a great deal later than the Age of that Father; the earlieſt account and mention of it being no higher than *Charles the Great*, as the Academy of *Prague* declared in a Letter written to the Univerſity of *Oxford*, in which they tell them that Biſhops then began to make Cardinal Prieſts, and the Pope to make Cardinal Biſhops. But the Habit is ſtill of a later Date than the Dignity, and was never heard of 'till the Year 1245, in the Council of *Lions*, where the Biſhops by a Canon enjoined, that Cardinals ſhould be diſtinguiſhed by ſcarlet Hats and Gowns.

Titulus fuerit repertus. Ipſe Hieronymus Presbyteri cognomen multis locis agnoſcit, Cardinalis nuſquam.
Eraſmus in Proleg. oper. Hieronymi.

The Writers of the Church of *Rome* give us a very mean and low Notion of the firſt Original of this Dignity. Mr. *Clemangis*, an Author of the fifteenth Century, ſaith the Office at 1ſt was to carry out the Dead, and to take care of their Sepulture. The Famous *Gerſon* affirms the ſame — *Cardinales erant Romæ Preſbyteri ordinati ad ſepeliendos Mortuos, & baptizandos qui noviter veniebant ad Fidem.* And yet theſe Gentlemen have now the Modeſty to ſtile themſelves *Æquales Regibus & Superiores Principibus.* See Hiſt. du Conc. de Conſtance, *p.* 634 *and* 639.

Which

Which Decree did not paſs, 'till about five hundred years after St. *Jerom.* I was once of Opinion, that the Painters had indulged themſelves in this Licence, to ſet off and beautify the Picture of that Saint, or to do Honour to a Man, that had done ſo much Service to Religion, and made ſo great a Figure in the Chriſtian World; which they might think they could not more effectually do, than by inveſting him with a Dignity, which, next to the Pope, is the greateſt in the Church of *Rome*, and eſteemed equal to Kings, and ſuperiour to Princes. But, upon ſecond Thoughts, I rather believe it was done on the account of the Poſt St. *Jerom* enjoyed at *Rome*, as Secretary to Pope *Damaſus*. For, as in the preſent Age all the Pope's Secretaries are Cardinals of courſe, they thought they could not in Juſtice deny him a Dignity which is now looked upon as annexed to, and inſeparable from the Place. But this Circumſtance of the Habit is not ſo ſtrange and extraordinary as that of the Lion, that is drawn at the Feet of this Father. I fancied once, this might have been done upon the Account of his fierce, violent, and Lyon like Temper, towards thoſe that diſagreed in Opinion from him, which made him utterly unfit to engage in, and to carry on a Diſpute; and yet none had more

more and warmer ones to manage. For though it muſt be owned, that St. *Jerom* was a Perſon of vaſt Learning and Erudition, the greateſt Maſter of Languages of all the Fathers, of prodigious Diligence, and indefatigable Induſtry; yet it muſt alſo be confeſs'd, that he was not without his Failings, and had this among the reſt, that he could not keep any Temper and Moderation in his Diſputes; as may be ſeen by the Railings, hard Names, and Invectives, which are ſcattered throughout his Writings againſt *Jovinian*, *Ruffinus*, and *Vigilantius*; whom he has treated with ſuch vile and opprobrious Language, that ſome of the ſobereſt Writers of the Church of *Rome*, who have often quoted him on their ſide, are not a little out of Countenance at his Heat and Fierceneſs: * One of them has not ſcrupled to ſay, that as the Pen of *Draco* the Lawgiver was ſaid to have been dipped in Blood, that of St. *Jerom* may truly be ſaid to have been dipped in the rankeſt Gall. Were I to chuſe a Motto for this Father, it ſhould be,

Nemo me impune laceſſit.

For the truth is he was a terrible Man to encounter with, and this I thought might

* Mr. *Chevreau.*

have

have been the Reaſon of placing a Lion ſo near him, as a Figure and Emblem of the Fierceneſs of his Temper. But as it is not likely the Roman Catholicks, who have ſo great a Veneration for him, would have expoſed and reflected upon him in this manner; I rather accede to the Opinion of a Learned Man, who thinks it to have been done by a Miſtake of the Name *Jerom* for *Geraſom*; a Slip that might eaſily be made by the Likeneſs of the Words. This *Geraſom* was an Abbot, of whom the Legend ſaith, that as he was upon a Journey, a Lion ruſhed out of a Wood, fell upon the Aſs that carried his Baggage and tore him to pieces, without doing any manner of Harm or Injury to the Saint, who without the leaſt Fear and Concern commanded the Lion to take up the Aſs's Load, to carry his Equipage, and to do him the ſame Service which that Animal did before; that the Lion readily complied, from that time followed and attended him in all his Journeys, lived a Holy and irreproachable Life, and punctually obeyed the Orders of the Abbot. For which Reaſon St. *Geraſom* is always painted with a Lion by his Side.

I am, Sir, &c.

LET-

LETTER III.

SIR *Thomas Brown*, in his ingenious and entertaining Book of Enquiries into vulgar Errors, has paſſed a Cenſure upon Painters for their Manner of repreſenting the nine Worthies of the World. The firſt Licence or Miſtake he takes notice of, is their drawing *Alexander the Great* ſitting upon an Elephant, againſt the Truth and Authority of Hiſtory: In which that learned Man is certainly in the Right. For it appears from the beſt and antienteſt Writers, that the *Greeks* did not antiently make uſe of Elephants in their Armies, and that *Alexander* himſelf always mounted *Bucephalus*, a Horſe whoſe Beauty and Excellency has been abundantly celebrated by Hiſtorians. Neither is there any Mention made of Elephants in any of the Battles, which he fought, except in that againſt *Porus* the *Indian* King. So far was he from uſing Elephants, or mounting one himſelf, that he had never

never ſeen any before his *Indian* Expedition. This is the Opinion of *Pauſanias* a judicious Writer, who ſaith expreſsly, that Elephants were entirely unknown to the *Greeks* before that Prince's Conqueſt of *Porus*, and the *Indies*. And therefore *Qu. Curtius* relates, that when he ſaw this Prince advance in that * Equipage, he ſaid, he had now found a Danger worthy of Himſelf, ſince he was now to encounter both Men and Beaſts at once. The *Greeks* indeed were acquainted with Ivory, and employed it in ſeveral Uſes for the Ornament of their Furniture, and Goods; but were utter Strangers to the Animal that produces it: And this that great † Antiquary thinks may be gathered from *Homer*, who often ſpeaks of Ivory, and of the Uſe they made of it in adorning their Houſes, Beds, and Arms; but never mentions the Elephant himſelf, which he

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* Curt. *l.* 8. *c.* 47.

† *Ebur Hominum arte & opere priſcis temporibus expoliri haud dubiè norunt multi. Beſtias autem ipſas, priuſquam Macedones in Aſiam trajicerent, præter Indos & Libyos & finitimos nulli viderant; quod ex Homero facilè conjicias, qui cum Lectos, & opulentorum Domos Ebore exornatos deſcripſerit, Belluæ tamen nuſquam mentionem fecit. Quod ſi Elephantem vidiſſet, aut de illo quicquam audiviſſet, antiquius opinor duxiſſet hoc, quam gruum & Pygmeorum pugnas commemorare.*

Pauſan. in Att. Verſ. Amaſæi, *p.* 14.

had

had never omitted, as being a nobler Subject, than the Battles of Cranes and Pygmies, and capable of a finer Deſcription, had he ever ſeen one himſelf, or had any Account from thoſe that had ſeen that Beaſt. So that the Painter, who firſt drew *Alexander* beſtriding an Elephant, might with as much Reaſon have placed him on a Camel or a Mule, ſince there is equal Ground and Authority for both.

Of the Picture of *Bucephalus*.

The Mention I have made of this Horſe, puts me in mind of a Licence or Miſtake of Painters in relation to him; I mean the drawing him with a large monſtrous Head, like that of an Ox or Bull, for which there is no manner of Ground, or Reaſon. It cannot be to add Beauty or Gracefulneſs, ſince ſuch a Head is rather a Blemiſh and Deformity, and ſuch a Fault as we cannot reaſonably ſuppoſe *Bucephalus* to have had, which was eſteemed one of the beautifulleſt Creatures of his kind; and, as *Pliny* tells us, was bought at the exceſſive Price of thirteen Talents, which in our way of Computation amounts to near two thouſand Pounds. Neither is this Notion ſupported by the Authority of

of any good Hiſtorian, but is purely grounded upon a vulgar Errour, which was occaſioned by a Miſtake of his Name, and has ſtrangely gained and prevailed in the World. The Author of the * *Chevreana* ſaith, 'Tis a wonder that *Plutarch*, *Qu. Curtius*, and *Pliny* ſhould have been ſo miſtaken, as to believe this of *Bucephalus*. I think it a greater Wonder, that this learned Man ſhould ſo miſtake himſelf, and quote, nay blame and cenſure three Authors, for a Thing of which not one of them has ſaid a ſingle Word. *Plutarch* indeed ſpeaks in Praiſe of this Horſe, and relates, that *Alexander* when he was but a Youth tamed and maſtered him, which the beſt Ecuyers and Horſemen in *Greece* had attempted in vain. But he ſaith not one word of this Head of a Bull. *Qu. Curtius* indeed mentions the Horſe: But as that part of his Hiſtory, that relates to the Taming and Maſtering of him, is entirely loſt; it is not poſſible to form any Judgement from him in this Particular. *Pliny* the laſt Author cenſured by Mr. *Chevreau* is as ſilent in the Point as the other two. All he ſaith is, that he was ſo named either from the † Fierce-

* Chevreana, *vol.* 1. *p.* 273.

† *Bucephalum eum vocant, ſive ab aſpectu torvo, ſive ab inſigni taurini capitis armo impreſſi.* Plin. Nat. Hiſt. *l.*8. *c.*42.

neſs

neſs of his Locks, or becauſe he was branded with the Mark of an Ox's Head. So that, the Notion of *Bucephalus*'s Head, I take to be one of thoſe vulgar Errors, which inſenſibly ſpread and prevail in the World, 'till Men begin to believe that there is ſome antient Voucher of Authority to ſupport them. I was always inclined to think with *Pliny*, that he was ſo called upon the Account of ſome Brand, or Mark impreſſed upon him, a Practice uſual and common in *Greece*, where, the Horſes marked with a K were called *Coppatiæ*, and thoſe branded with a Σ, were named *Samphoræ*; and in this I was confirmed by the Authority of **Heſychius*, who expreſsly ſaith, that thoſe Horſes were called *Bucephali*, which were branded in the Thigh with an Ox's Head; and ſuch was *Alexander*'s Horſe, from which 'tis ſaid a Town was built in the *Indies* called *Bucephalia*. The ſame is affirmed by the Scholiaſt of *Ariſtophanes*, whoſe Words are theſe: † "We do "not call Horſes *Bucephali*, becauſe they

"have

* Βυκέφαλος ἵππος ἐγκεχαραγμένον ἔχων τοῖς ἰσχίοις Βύκρανον, καὶ ὁ Ἀλεξάνδρου ἵππος ἀφ' ὃν Πόλιν ἐν Ἰνδοῖς λέγεσθαι κτίσαι Βυκεφάλειαν. Heſych. in voce Βυκέφαλος.

† Οὐ γὰρ Βυκεφάλους ἵππους καλοῦμεν διὰ τὸ μορφὴν τοιάυτην αὐτοὺς ἔχειν, ἀλλὰ διὰ τὸ ὅτως ἐγκεχαράχθαι

" have that Form and Make, but becauſe " they are branded with the Figure of an " Ox's Head, as was *Bucephalus*, the " Horſe of *Alexander*, in Honour of which " he * built the City of *Alexandria*, and " gave him, out of Gratitude, no leſs " than a City for a Tomb". *Michael Picartus*, a learned Man of *Franconia*, has ſtarted another Opinion concerning the Origin of the Name of *Bucephalus*, namely that he was not ſo called becauſe he had the Head or Horns of a Bull, but becauſe he was branded with the Figure of the Plant called Βουκράνιον, or *Bulls Head*, which was the Mark of the beſt, moſt noble, and vigorous *Theſſalian* Horſes. And this he fetches from the great *Greek Etymologicon*

χαράχθαι· ὥς γὰρ Ἀλεξάνδρῳ τῷ Μακεδόνος ἵππος ἦν ὃς τελευτήσαντος Βυκεφάλᾳ Ἀλεξάνδρειαν ἔκτισεν ἐνταφιον αὐτῷ τῆς Ἀρετῆς χαριζόμενος πόλιν.

† *N. B.* The Scholiaſt here is plainly miſtaken, as to the Name of the City built in Honour of this Horſe; for it was not called *Alexandria* but *Bucephalia*, as appears from *Curtius*, who ſaith, *Alexander* built *Bucephalia* in Honour of his Horſe, in the *Indies* and the Country of *Porus*, where he died: Whereas *Alexandria* was built in Honour of himſelf, and ſituated in *Africa*. But this is a ſmall Miſtake, which that Writer was led into by the Mention he made of *Alexander*. There is a celebrated Statue at *Rome* of *Alexander*'s taming and breaking *Bucephalus*, which *Conſtantine* brought from *Alexandria*, and ſet up on *Mons Quirinalis*, which from thence has been ſince called *Monte Cavallo*.

at

at the Article *Bucephalus*. I will not here take any Side, but can hardly think that the Authority of the *Etymologicon* can outweigh the joint Teſtimonies of ſuch Authors, as *Pliny*, *Heſychius*, and the Scholiaſt of *Ariſtophanes*. However Mr. *Chevreau* embraces this Opinion *ambabus ulnis*, and ſaith it is confirmed by the Authority of the Scholiaſt, I've juſt now mentioned*. But here again that Learned Man is miſtaken. For I've plainly ſhewn, that That Writer ſaith not a Word of the Plant βικράνιον, but only that thoſe Horſes were marked with the Figure of an Ox's Head. He ſaith that he ſhewed this Plant in the *Tuilleries* at *Paris* to ſome learned and curious Men, to whom he had communicated the Paſſage of *Picartus*, who were pleaſed with the Sight of it. He adds farther that the Plant is called by the Botaniſts *Gueule de Veau*, Calves Mouth, and by the Country People, Cat's Eye. But, *Penes Auctorem ſit Fides*. For I muſt own, I cannot depend, nor lay any ſtreſs upon a Writer that in the compaſs of a Page can be guilty of ſo many plain and palpable Miſtakes. Mr. *Le Brun*, in his fine Pictures of the Battles of *Alexander the Great*, has avoided this Fault I am ſpeaking of, but committed another

* Chevræana, *vol.* 1. *p.* 273.

in relation to the * Head of that Prince. In ſome of his firſt Pieces he had repreſented *Alexander* with a young Beautiful Head, like that of an handſome Woman, which he found upon a Medal having on the Reverſe *Alexandros*, which he concluded muſt be the Head of this Prince. But when his Friends had convinced him it was the Head of *Pallas* that was ſtamped upon that Medal, he corrected his Miſtake, and in the following Pictures, The Paſſage of the *Granicus*, and *Alexander*'s Entrance into *Babylon*, he has given the true Head of that King, which he took from a Buſto, which ſtands upon a Pillar in the Gardens at *Verſailles*: That Buſto has been diſguiſed by a modern Sculpture, and repreſented like *Mars Gallicus* with a Cock over his Head. The Figure as well as the Pillar it ſtands upon is made of Oriental Marble, and both were brought to *France* from *Alexandria*.

Of the Picture of *Hector*.

The ſame Learned Author of Enquiries into Vulgar Errors, has juſtly cenſured Painters for repreſenting *Hector* on a ſtately Courſer, compleatly armed and thus ready

* Reflect. ſur la Poeſie & Peinture.

to

to engage the Enemy. Whereas (as he obſerves) the *Trojan* Heroes did not ride on Horſes, but in Chariots in their Battles. *Homer* is ſo full and expreſs in the Point, as to ſet the Matter beyond all Diſpute. Sir *Thomas* adds, that this was alſo the antient way of Fighting of the *Britains*; and that ſome Writers, from thence, have drawn an Argument of the *Britains* Original from the *Trojans*. Whoever were thus fond of a *Trojan* Pedigree, have built their Claim and Pretenſion upon a very weak and ſlender Foundation. They might with equal Reaſon have derived themſelves from the *Greeks*, who uſed that way of Fighting as well as their Enemies. For though *Homer*, it is true, makes often mention of the good Boots of the *Greeks*, and conſtantly gives them the Epithet of Ευκνήμιδες ἀχαιοι, *well-booted Grecians*, yet it is certain theſe Boots were not deſigned for the Uſe of Riding, but to defend the Legs and Thighs from Wounds, Contuſions, or Bruiſes. But it may be queſtioned, whether the antient *Britons* did actually fight in Chariots like the *Trojans*. *Cæſar*, who had often encountered them himſelf, and who knew their Way of Fighting as well as any Body could, does not ſeem to favour this

Notion. He ſaith * indeed that they advanced into the Ranks in their Chariots, but then they lighted and fought on foot; and their Voitures withdrew at ſome diſtance, in Caſe they were worſted, to favour their Retreat. †*Tacitus* ſeems in his Account to differ from *Cæſar*, ſaying that the Strength of the *Britons* was in their Infantry; but that at the ſame Time ſome fought alſo in Chariots, and that the moſt conſiderable Man was the Driver of the Car. I know no Way of reconciling this Difference between the two Hiſtorians, but by ſuppoſing, that the Way of Fighting among the *Britons* might have been altered from the Time of *Cæſar* to that of *Tacitus*; or that one Part of the *Britons*, viz. the North whom *Tacitus* ſpeaks of, might differ in their Manner of Fighting from thoſe of the Southern Parts, which *Cæſar* had to do with in his *Britiſh* Expedition. Mrs. *Dacier*, who has done almoſt as much Honour to her Nation by her Writings upon *Homer*, as that Poet has to his Country by his Works, has ſet the Matter in a

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* *Britanni in Curribus non pugnant, ſed cum ſe inter Equitum Turmas inſinuavêre, ex Eſſedis exiliunt & Pedibus prœliantur, ita tamen Currus collocant, ut (ſi neceſſe ſit) ad eos ſeſe recipiant.* Cæſar de Bello Gall. *l.* 5.

† *Britanni in curribus prœliantur: koneſtiòr aurigator Clientes propugnat.* Tacit. in vita Agricolæ.

clear

clear Light concerning the Way of Fighting of the *Trojans* and *Greeks*. She moreover * obſerves, that the Antient *Jews* made no uſe of Horſes in their Armies, that their Soldiers were inured to Labour and Fatigue, that they equalled the Horſe in the Swiftneſs of running, and that even in *David*'s Time there was no ſuch Thing as an Horſe in his Army; and that *Abſalom* himſelf, when he was killed in trying to eſcape, was mounted on a Mule. And this I find confirmed by the great St. *Baſil* † who writing on theſe Words in the Pſalms, *A Horſe is counted but a vain Thing to ſave a Man*, obſerves that the *Jews* had not only no Horſes in their Armies, but did not keep them even for their own private Uſes. But to return to the *Trojans*; this Way of Fighting in Chariots ſeems to have been very wrong in the Practice, and withall attended with great Inconveniencies, ſince they could not be managed, and governed with ſo much Eaſe and Dexterity as Horſes, had not the ſame Conveniency of Swiftneſs for a Flight or a Retreat, and rendered one

* Dacier upon Homer's Iliad.

† Καὶ ἔτε ἐν Πολέμοις ἱππικῇ δυνάμει πότε φαίνεται κεχρημένος Ἰσραὴλ, ἔτε ἰδία τις τῶν ἁγίων τὴν χρῆσιν τῶν ἵππων ὡς ἁρμόζουσαν παραδέξαλο. Φαραὼ ἵππων χρῆται, Σενναχηρὶμ ὑπερφανὴς περιουσίᾳ τῶν ἵππων μεγαλοφρονεῖ.

Half of their Army entirely uſeleſs, I mean the Men that guided the Chariot. Such an Error as this the *European* Princes ſeem to have been guilty of in the laſt Century, in that Company of Men, in every Regiment of Foot, that were armed with long Pikes to cover the Infantry, and to hinder the Horſe from breaking in upon it. By which Means the Pikemen, who were generally the talleſt and the fineſt Men in the Corps, were put entirely upon the Defenſive, and rendered wholly uſeleſs for Action. The *Dutch* (if I miſtake not) have theſe Pikes among them to this Day in their Guards. But the late Duke of *Marlborough*, who had a more juſt Notion, and was a perfect Maſter of the Art of War, ſaw this Inconveniency and removed it from his Troops; and by the Chevaux de Frize, and the Firelock and Bayonet, anſwered the End of Keeping off the Horſe, and thus rendered every Man in the Regiment fit and uſeful for Action. This laſt, I mean the Fuſee and Bayonet, is one of the moſt terrible Weapons that ever was invented; for it carries, as it were, a double Death, and enables the Soldier to ſhoot and ſtab in an Inſtant, and, if the One fails, to do execution with the Other.

Another

Another remarkable Licence which Painters have aſſumed, without any juſt Ground or Reaſon, is in relation to

The Picture of *Cleopatra*.

Who in all the Pieces, I have ſeen, that repreſent her Death, appears with her Body half naked, and a * Viper faſtened to her Breaſt, directly againſt the Matter of Fact, and the Truth of Hiſtory: For *Plutarch* ſaith, that though the Manner of her Death was differently reported, yet the general Opinion was, that ſhe expoſed her naked Arm to the Sting of a † Viper, which was ſecretly brought to her in a Basket of Fruit; and adds that two little Marks were ſeen upon her Arms, which were thought to be the Bite

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* She choſe the moſt eaſy Death poſſible. For the Viper, which ſhe applied, was called *Hypnale*, or *Somnifera*, which killed by lulling the Perſon aſleep. For which Reaſon *Florus* ſpeaking of that Princeſs ſaith, *Morte quaſi ſomno ſoluta eſt.* *Lucan* ſpeaks to the ſame Purpoſe:

At tibi læve Miſer fixus Præcordia preſſit
Niliacâ ſerpente Cruor, nulloque Dolore,
Teſtatus Morſus ſubitâ Caligine Mortem
Accipis, & ſtygias ſomno deſcendis ad umbras.
Lucan. Pharſal.

† *Dio* ſaith it was done with a poiſoned Needle, but the moſt common Account is that it was a Viper.

of that Animal. For this Reaſon *Auguſtus*, in the Effigy that he had made of her to adorn his Triumph, had her drawn with thoſe two Spots upon that very Arm. And this * *Propertius*, who lived at that Time, averrs that he had ſeen with his own Eyes, and *Horace* ſeems to allude to it, when he ſaith, that Princeſs had the Courage to handle the cruel Serpent†. I know but one Writer that has advanced the Contrary, and affirmed that ſhe applied the deadly Viper to her Breaſt: I mean *Eutychius*, the Patriarch of *Alexandria*. But either he had not read, or not examined the Paſſages of *Plutarch* and *Propertius*, that I have quoted above; or, which is moſt probable, was led into this Errour by the Painters of his Time, who, to embelliſh the Picture and to diſplay the Beauties of that Princeſs, aſſumed a Liberty againſt the Truth of Hiſtory. But as *Eutychius* is but a § modern Author, and beſides not a very exact Writer, but full of Errours and Miſtakes in Chronology

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* —*Brachia ſpectant ſacris admorſa Colubris,*
Et trahere occultum Membra ſoporis Iter.
Propt. *l.* 3. *Eleg.* 11. *v.* 53.

† ——— *Fortis & aſperas*
Tractare ſerpentes, ut atrum
Corpore combiberet venenum. Hor. *l.* 1. *Od.* 37. *v.* 26, 27.

§ He was no antienter than the Ninth Century.

and

and Hiſtory, a Fault very common with the *Arabian* Writers, His Teſtimony cannot, I think, be of any Weight againſt the Evidence of the antient Writers I have mentioned; one of which was an Eye-witneſs of theſe Spots and Marks upon the Arms of that unhappy Queen.

Of the RAPE *of* GANYMEDE.

The laſt Inſtance I ſhall give you of the Errours and Miſtakes of Painters, is that of the Rape of *Ganymede*; who in all the Pictures I have ſeen, that repreſent this Story, is drawn ſitting at his Eaſe upon the Back of the Eagle; which Attitude and Poſture is directly contrary to the Accounts and Traditions of the antient Writers, who all affirm, that the Eagle took him up in his Pounces by the Hair, and ſo carried him to *Jupiter* in Heaven. This is what the learned *Salmaſius* has made out beyond Diſpute, in his Commentary upon *Achilles Statius*. The antient Artiſts and Maſters were more careful and exact, and had a greater Regard to the old Traditions. * *Pliny*

* *Leochares fecit Aquilam ſentientem quid rapiat in Ganymede, & cui ferat, parcentem unguibus etiam per veſtem.* Plin. L. 34.

It

ſaith, that *Leochares* repreſented the Eagle carrying away *Ganymede*, and that the Bird (as if he was ſenſible of his Charge, and for whom it was deſigned) ſeemed to take the utmoſt Care not to hurt him with his Pounces; which *Martial* has elegantly expreſſed in this Diſtich:

Ætherias Aquilâ Puerum portante per Auras,
Illæſum timidis Unguibus hæſit Onus.

L. 1. Ep. 7.

Now this Beauty, I mean the Care of the Eagle not to hurt the Child, which was ſo finely repreſented by that great Artiſt, is entirely loſt, if you repreſent him ſitting on the Back of the Bird. You will ſay, Sir, perhaps, that this is a ſmall Miſtake. I own it. An ingenious Writer of this Nation, in the laſt Century, has been guilty of it in a very entertaining Piece, called *The World in the Moon*; "If what *Paulus Venetus* relates", ſaith he, "be true, that there are mon-" ſtrous Birds in the Iſland of *Madagaſcar*,

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It appears from *Tatian*, that this very Figure of *Ganymede* thus carried away by the Eagle, was worſhiped by the Heathens.

Τίνος χάριν δία Λεοχάρης Γανυμήδη τὸν Ἀνδρόγυνον ὅτι τὸ σπυδαῖον ἔχουσες κλῆμα τελιμάκαλω.

Tatian. Orat. adverſus Græcos.

" whoſe

" whoſe Wings are 12 Feet in Length, " and who can carry up a Horſe and his " Rider, with as much Eaſe as a Kite can " take up a little Mouſe; it were only " teaching one of theſe Birds to carry a " Man, and he might take a Flight to " the Moon on the Back of that Fowl, " as *Ganymede* did on that of the Eagle". I do not in the leaſt doubt, but that Dr. *Wilkins* was led into this Miſtake, by the Sight of ſome Picture where the Youth was drawn in the Manner he deſcribes. What Truth may have been wrapt up in this Fable of *Ganymede*, is not eaſy to determine. Thoſe who are fond of finding Allegories in every Part of the antient Mythology, have imagined, that this repreſented the Elevation of the Soul ſoaring on the Wings of Contemplation to Heaven. But it is eaſy with a warm Fancy, and a lively Imagination, to graft ſuch allegorical Senſes upon all the Fables of the Antients. I am ſure, if we believe the Accounts which the Poets have given us of *Ganymede*, what Uſe *Jupiter* put him to, and what * Office he employed him in, we ſhall hardly believe that the Elevation of the Soul had any Share and Concern in

* *Servius* interprets the *Rapti Ganymedis* of *Virgil*, L. 1. V. 28. by *ſtupraii* and *corrupti*.

To

in the Rape of that beautiful Boy. It is more reaſonable to think that there was ſome Truth and Reality couched under this Fable. There is no Diſpute about the Perſon of *Ganymede*. He is generally agreed to be the Son of *Tros*, one of the firſt Kings of *Troy*: The only Difficulty is about the Prince who was ſaid to be the Raviſher. *Oroſius*, from an antient Writer called *Phanocles*, ſaith, that it was *Tantalus* the King of *Lydia*, who carried the Child away, upon which a bloody War enſued, in which *Ganymede* was killed; and that as his Body could not be found, it was given out, he was taken up by *Jupiter* into Heaven. *Suidas* affirms, that it was *Minos* the King of *Crete* that conveyed away the Child, and particularly deſcribes all the Circumſtances of the Rape. *Lud. Vives* aſſerts, that it was *Tantalus* that ſtole the Son of *Tros*, and carrying him to *Crete*, made a Preſent of him to *Jupiter*, who was King of that Country. But, if I may preſume to put in my Opinion, I rather think that *Ju-*

To the ſame Purpoſe is this Epigram of *Martial*, L. 11. *Ep.* 44.

Deprenſum in puero tetricis me vocibus Uxor
Corripit, & —— te quoque habere refers.
Dixit idem quoties laſcivo Jove Tonanti,
Ille tamen gracili cum Ganymede jacet.

piter,

piter, who is ſaid by the Antients to have reigned in *Crete*, carried off the Youth in a Ship, which, from its Enſigns and Arms, was called the Eagle. This I conceive may naturally enough account for the Fable of *Ganymede*'s being carried away by that Bird. It is in this Manner that ſome Mythologiſts explain the Fable of the Rape of *Europa* by *Jupiter* in the Shape of a Bull, by ſuppoſing that Prince ſtole her away in a Ship that had the Arms, Name, and Enſigns of a Bull. I hope, Sir, you'll not think I deviate too far from my Subject, if I take Notice of a Slip or Miſtake, in relation to *Ganymede*, committed by no leſs a Man than the great *Cicero* himſelf, who, in the firſt Book of his *Tuſculan* Queſtions, calls that young * Prince the Son of *Laomedon*, King of *Troy*; though the antient Writers in general, and *Homer* in particular, who is the great Father

* I remember to have read a Story that has ſome Analogy with this; I think it is in Biſhop *Goodwin*; of four Sons of an Earl of *Kildare*, who, for a Rebellion raiſed by their Father, were brought over into *England*, and had ſome hopes of kind Treatment, and having their Lives ſpared. But when they heard that the Ship they were in was called the *Cow*, they gave themſelves up for loſt, upon the Account of an old *Iriſh* Prophecy; That when four Sons of an Earl of *Kildare* went into *England* in the Belly of a Cow, they ſhould never return alive to their native Land again: Which the Writer ſaith did punctually happen; for they were all four put to Death in the Tower. *Goodwin*'s Annals.

of

of the Mythologiſts and Poets, affirm, that he was the Son of *Tros*. *Tanaquil Faber*, a famous Critick in the laſt Century, out of Concern for the Honour of *Tully*, has endeavoured to make an Apology for him: And that he does, by producing a Paſſage of an antient Author from the Scholiaſt of *Euripides*, who ſaith the ſame of *Ganymede* as *Tully* has done, and then concludes by ſaying, that ſince it is plain, there were two different Traditions of the Original and Pedigree of that young Prince, he does not ſee, why *Tully* might not have had the Liberty of chuſing which of theſe two Opinions he liked beſt. This, he thinks, is enough to ſhew with how little Reaſon and Juſtice *Cicero* has been blamed and cenſured by learned Men, for this ſuppoſed Miſtake. This Apology, though it appears very ſpecious at firſt, and ſeems to carry a great Air of Probability, has nothing real and ſolid in it, (as a judicious * Critick obſerves) but leaves the Orator under the ſame Miſtakes, where it at firſt found him. For, allowing as many Writers as you pleaſe, to have delivered down the ſame Tradition, and to have made *Laomedon* the Father of *Ganymede*, this will do no Manner of Service to *Tully*. For in this very Place in Que-

* Mr. *Baile*'s Dict. Art. *Ganymede*, to whom I am beholden for his judicious Remarks.

ſtion,

ſtion, that Orator brings *Homer* for his Voucher, and allows him to be the Father and Author of the Fable. Now it is certain that Poet, in the Paſſage where He ſpeaks of that young Prince, and which *Tully*, no doubt, had in his Eye, is directly againſt him: For he, *totidem verbis*, aſſerts the contrary, and tells his Readers, as plainly as is poſſible, that, that beautiful Youth was the Son of *Tros*, and Uncle to *Laomedon*, who was the Son of one of his Brothers, as you may ſee in the Place I have inſerted in the Margin *. It is therefore more ingenuous to confeſs the Miſtake of *Tully*, and to look upon it as one of thoſe Slips and Faults,

Quas aut incuria fudit,
Aut humana parùm cavit Natura:

Faults that are uſual and common to the greateſt Writers, whoſe Minds, tired with the Fatigue of Study and Attention, or taken up, perhaps, with Matters of greater

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* Δάρδανος ἂυ τέκεθ' υἱὸν Εειχθόνιον βασιλῆα,
. . . . . .
Τρῶα δ' ἐςιχθόνιος τίκετο Τρώεσσιν Ἀνακτα,
Τρωὸς δ' ἂυ τρεῖς παῖδες ἀμύμονες ἐξεγένοντο,
Ἶλός τ', Ασσάρακός τε, καὶ ἀντίθεος Γανυμήδης,
Ὃς δὴ κάλλιςος γένετο θνητῶν Ανθρώπων,
Τὸν καὶ ἀνηρείψαντο θεοὶ Διὶ οἰνοχοεύειν
Κάλλεος εἵνεκα οἷο, ἵν' ἀθανάτοισι μετείη.
Homer Il. L. 20. V. 230.

Weight

Weight and Conſequence, are not always ſo ſcrupulous and exact in their Quotations, as might be expected from them. I cannot ſpeak in ſo ſoft and favourable a Manner of the late Mr. *Prior*, who may be ſaid, like *Jupiter*, literally to have ſtolen *Ganymede*; and who, in the laſt Edition of his Works, has given the World a very ingenious Copy of Verſes, called *Cupid and Ganymede playing at Cheſs*, and publiſhed that as his own, which is almoſt a literal Tranſlation of a Piece of an old *French* Poet, and that without the leaſt Hint of its being a Tranſlation, Imitation, or Alluſion to the *French* Writer. You may ſee more of theſe Thefts of Mr. *Prior* in the *Octavo* Edition of his Poems, printed in *Holland*, where the *Dutch* Bookſellers have taken care to fling Theſe at the End, by way of Appendix to his Work. I could point out, in theſe Poems, ſome Pieces that were by him entirely taken out of the * Anthology, and that without the leaſt Mention made, or Notice taken of the *Greek* Original. I wonder that Gentleman, who had ſo fine a Genius, and ſuch a fruitful Fancy, could allow himſelf ſo openly to pilfer and to pirate upon the *French* Poets; for whom, on

* See the Lady who offers her Looking Glaſs to *Venus*, in Mr. *Prior*.

ſome

ſome other Occaſions, he has ſhewn the greateſt Scorn and Contempt. But he is not the only *Engliſh* Writer that has been guilty of this unfair and ungenerous Proceeding. This was the conſtant Practice of Mr. *Dryden*, who, whenſoever in any of his Prefaces or Dedications he makes it his Buſineſs to expoſe and ridicule the *French* Writers, you may depend upon it, Sir, always robs and plunders the moſt. But Poets, perhaps, may plead a Privilege, and think themſelves entituled to this kind of Piracy, by Virtue of the antient Syſtem of the Heathen Mythology, in which *Mercury* was the God both of Eloquence, and of Theft, and equally preſided over learned Men and Thieves. But to return to my Subject; though Writers, as I have ſhewn, may be ſometimes drawn into Errours by the Painters, yet Painters are much oftener miſled and deceived by the Writers. This, I confeſs, may ſerve to leſſen and extenuate, but cannot wholly remove and excuſe the Fault: For a great Artiſt that will riſe above the Vulgar, and be eminent in his Profeſſion, muſt not only have a ſublime Genius, a lively Fancy, and a fruitful Imagination, a perfect Inſight into, and an extenſive and univerſal Knowledge of Nature; but he muſt alſo be perfectly well acquainted with Books; he muſt be Maſter of the

Poets,

Poets, eſpecially the Tragedians, from whom he may borrow the brighteſt and ſublimeſt Thoughts, the nobleſt Images, and the moſt moving and affecting Paſſions. Laſtly, he muſt alſo be perfectly skilled in Hiſtory, both Sacred and Profane, which will enable him to diſcern Truth from Falſehood, to diſtinguiſh the Hiſtory from the Fable, and ſecure him from numberleſs Miſtakes, which otherwiſe it is impoſſible for him to avoid. He muſt, in his Hiſtorical Performances, riſe above even common Errours, deſpiſe vulgar and groundleſs Traditions, and make Truth and Veracity the very Rule and Standard of his judicious Pencil. I could here produce many Examples of Painters, that have been impoſed upon, and miſled by Hiſtorians. But to avoid being tedious and prolix, I ſhall confine myſelf to two or three of the moſt Remarkable, which may ſerve to rectify and correct ſome conſiderable Miſtakes in profane Hiſtory.

The Firſt I ſhall give you, is that of the great *Beliſarius*, who, after many Battles fought, Victories obtained, and ſignal Services done to his Prince and Country, fell at laſt into Diſfavour of his Maſter, was deprived of both his Eyes, and, (if we may give Credit to the *Latin* Hiſtorians), by a ſtrange Turn and Reverſe of Fortune, was reduced to ſuch Neceſſity, that

that he ſat at the Gate of *Conſtantinople*, and there, like a Common Beggar, asked * Alms of the Paſſengers for a Subſiſtance. And in this Attitude he is always drawn by the Painters, who have been led into this, purely by the *Latin* Writers; for the *Greeks* are wholly ſilent, and take no manner of Notice of theſe Particulars; I mean of that General's Blindneſs and Begging Alms. And this Silence of the *Greek* Hiſtorians is enough to render the Matter very ſuſpicious, if not to ſhake and overthrow the whole Credit of the Tradition. For, can it fairly be ſuppoſed, that the *Greek* Writers, who lived in the ſame Age, and in the ſame Country, and who by Conſequence muſt have been better informed of the Adventures of that great Man, ſhould entirely omit and paſs over ſuch a ſtrange Turn of Fortune, and ſo remarkable a Piece of Hiſtory? *Suidas* is wholly ſilent in the Point. *Cedrenus* and *Zonaras*, who are reckoned very punctual and exact Authors, ſpeak indeed of his Diſgrace, but ſay not a Word of his Begging and Blindneſs. *Agathius* is expreſs, that *Beliſarius* was at laſt reſtored to his Eſtate. I am enclined therefore to believe, with the judicious Author

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* *Date obolum Beliſario.*

of

of the Enquiries into vulgar Errours, that either the *Roman* Writers invented theſe Circumſtances to ſtain and blacken the Memory of that great Man, whom they perſonally hated, and could not forgive the taking of their City, and the expelling and baniſhing their Biſhop; or, (which is the moſt favourable Conſtruction that can be put upon it) that they by ſome Miſtake might attribute to *Beliſarius* the Fate and Cataſtrophe of *Johannes Cappadox*, who lived at the ſame time, and was like him in the Favour of *Juſtinian*; but, as *Procopius* obſerves, was baniſhed afterwards into *Egypt*, and obliged, for a Subſiſtance, to beg Alms on the Highway. And this Account that Writer has left us of the Diſgraces of *Johannes*, ſeems to me a convincing Proof of the Falſehood of thoſe Particulars that are attributed to *Beliſarius*. For can it be imagined, that *Procopius*, who was an Enemy both to *Juſtinian* and his General, and who had written a ſevere Libel and Satyr againſt them, when he related the Fall and Diſgrace of *Johannes*, ſhould not at the ſame time have mentioned the Diſaſter of the ſame kind of *Beliſarius*, had he known it to be true? For it offered itſelf ſo fairly to him, came ſo naturally in his way, and was withal ſo proper to blaſt and defame that great Man, that one would think

think he could not poſſibly have overlooked it. Some learned Men among the Moderns have long ſince ſuſpected the Truth of this Story: Among others, *Giſbertus Gifanius* has declared, that it has not the leaſt Monument, or Scrap of Antiquity to favour it; and the judicious Father *Pagi*, in his Obſervations upon the Annals of *Baronius*, has undeniably proved, that the Teſtimonies of *John Tzetzes*, and other later Writers, are all Legends and Stories; that there is not the leaſt Foundation in Antiquity to ſupport it, and that it ought to be looked upon all as a Fiction and a Fable. So far we may depend upon for true, that this General fell into Diſgrace with his Prince; the Occaſion of which, by ſome Writers of good Credit, is related in this Manner. When *Beliſarius* had conquered and ſubdued the *Goths*, and they offered to ſet him upon the Throne, he generouſly refuſed it; and anſwered, that whilſt *Juſtinian* lived, he never would accept of a Crown. Which Words of his were ſo miſconſtrued by his Enemies at Court, that the Emperor began to fear, that after his Demiſe he would accept this Offer of the *Goths*, and ſet up a Kingdom there, which in time might prove formidable to the *Roman* Empire; for which Reaſon he was diſgraced at Court, and, by the Emperor's Command,

Command, confined to a Tower in *Conſtantinople*, which to this Day is called the Tower of *Beliſarius*. If this was all that could be alledged againſt him, (as we have Reaſon enough to believe) it muſt be confeſſed he met with hard Meaſure, and a ſad Return from *Juſtinian*, for as great Services as a Subject could do for a Prince, by which he enlarged the Bounds of the Dominions of *Rome*, retrieved the Honour of the *Roman* Arms, which was dwindled and decayed under former Princes, acquired immortal Glory, and obtained the Honour of a Triumph, which I think was the laſt that was ſeen in the *Roman* Empire. But ſuch Treatments of Miniſters, are not uncommon with Princes, who will ſometimes forget the greateſt Services, and reſent and puniſh the ſlighteſt Faults, and ſmalleſt Indiſcretions. So juſt is the Obſervation which *Philip de Commines* puts into the Mouth of *Lewis* XI, of *France*, a King who knew the Heart of Man, at leaſt the Deceitfulneſs of it, better than any Prince that ever ſat upon a Throne: His Majeſty (ſaith that Hiſtorian) told me further, that he thought that Perſon more * happy in his Preferments

* *In Principe rarum eſt ut ſe putet obligatum, aut ſi putet amet.* Plin. Epiſt. Elz. Edit. *p.* 376.

To

ments at Court, whom his Prince had advanced beyond his Deſerts, whereby he remained a Debtor to his Sovereign, than he who by any ſignal Services had obliged him. For he himſelf loved thoſe Perſons with a greater Affection, who were obliged to him, than thoſe, whoever they were, to whom he was himſelf obliged. But to return to *Beliſarius*, I cannot deny but the ſuppoſed Calamities of that great Man diſplay a fine Scene to the Eye, and make a very beautiful Figure upon the Canvaſs: But when you come to reflect, that it is all falſe and fabulous, it muſt take off the Edge of the Pleaſure, deaden the Attention, defeat the very End and Deſign of the Artiſt, which was to excite Pity and Compaſſion, and make no greater Impreſſion upon your Mind, than any of the Adventures of Grand *Cyrus* or *Caſſandra*.

There is a fine Picture of the Diſgrace of that General in *England*, done by the Hand of *Vandyke*, where, among the other Faces that expreſs the ſeveral Paſſions of

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To the ſame Purpoſe is this Paſſage of *Tacitus*,

Beneficia eò uſque læta ſunt, dum videntur abſolvi poſſe; Sed ubi multùm antevenêre, pro gratiâ odium redditur.

Tacit. Annal. Elz. Edit. *p.* 170.

Surprize, Amazement, Indignation, Pity, and Compaſſion, you ſee the particular Figure of a Soldier leaning upon his Pike, in a thoughtful and penſive Manner, and in a dejected and melancholy Poſture, who (as a Learned Man, and a great Critick of Painting and Poetry * obſerves) ſeems to ſay to himſelf, *And is this to be my Fate after forty Campaigns?* An ingenious and lucky Thought! A fine Stroke and noble Flight in the Painter! He adds, that ſome years ago this Piece was carried to *Rome* by an *Engliſh* Nobleman, and ſhewn to *Carlo Maratti*, the greateſt Painter in *Italy* at that Time; who (out of a Piece of Jealouſy inſeparable from that Nation, where Muſick or Painting are any way concerned) ſaid, It was Pity, that ſuch a Thought ſhould have eſcaped the *Italians*, and have dropped from the Pencil of an *Oltramontane*; a Name they give to Foreigners. But ſtill, as I have obſerved before, the Notion of the Story's being falſe and fabulous takes away the Pleaſure, and damps and deadens the Compaſſion which it was deſigned to excite. I ſhould take more Pleaſure, and be more moved and affected with the Sight of a lively Repreſentation of the ſad Ca-

* Reflex. ſur la Poeſie & la Peinture, *vol.* 2. p. 375.

taſtrophe

taſtrophe of *Henry Holland* Duke of *Exeter* and Earl of *Huntington*, of whom we read in the Hiſtory of *England*. This Nobleman was of the Royal Family, Son to the Lady *Elizabeth* ſecond Daughter to *John of Gaunt*, and Husband to the Siſter of King *Edward* the 4th. But in the Civil Wars between the two Houſes of *York* and *Lancaſter*, he was forced to fly his Country, and was reduced abroad to that Extremity and Want, that *Philip de Commines*, a Writer of unqueſtionable Credit, relates he once ſaw him without Shoes and Stockings running after the Duke of *Burgundy*'s Coach, begging Alms for the ſake of God. But what made his Caſe ſtill more deplorable, and was a ſad Aggravation to his Calamity, was, that it proceeded from his Wife's Unkindneſs and Cruelty. She was of a contrary Party, bore him a true Conjugal Hatred, enjoyed his Eſtate that had been forfeited to the Crown, and ſuffered him to live a Wanderer and a Beggar abroad. The Corps of that unhappy Prince was afterwards found naked upon *Dover* Shore, but it was never known how he came by his Death:

——*En quo Diſcordia Cives*
Perduxit miſeros!

The Grant or Donation of the Duke's Eſtate to his Wife by *Edward* the 4th, is

ſtill extant in Mr. *Rymer*'s Collection of *Fœdera*, *&c.*

But no Part of Hiſtory has been more ſtrangely miſrepreſented and falſified by Writers, than that which relates to *Tamerlane*, the greateſt Heroe, and moſt famous Conqueror, in the Eaſtern Parts of the World. *Juſtinian* has not been half ſo abuſed by the *Roman*, as this Prince has been traduced by the *Turkiſh* Hiſtorians. They have ſtuck at no Calumny to blacken and defame his Memory. They have traduced and miſrepreſented him in every Point poſſible; as to his Original and Pedigree, as to his Perſon and Shape, and laſtly as to his Temper and Character; and have made the moſt mild, gracious, and affable Prince appear like a Monſter of Cruelty, Inſolence, and Barbarity. The Reaſon of this is plain. He had defeated their Troops, made their Emperor Priſoner, and conquered and ſubdued their Country. Theſe ſpiteful Writers have made him the Son of a Shepherd, who, with a Troop of *Banditti*, Miſcreants, and Vagabonds like himſelf, overran a great part of the World with his victorious Arms. Sir *Thomas Brown* is inclined to think, this Notion of his being the Son of a Shepherd might proceed from the Cuſtom of the Eaſtern Princes, who, deſpiſing Gold and Silver, made their Wealth

and

and Riches to conſiſt in Herds and Cattle, of which we find many Inſtances in the Holy Scriptures. To mention but one; We read that *Meſha* King of *Moab* paid, as a yearly Tribute to the King of *Jeruſalem*, an hundred thouſand Lambs, and as many Rams: And as *Demoſthenes* was called the Son of a Blackſmith, * becauſe his Father employed many Slaves in his Iron Forges, though *Plutarch* ſaith he was nobly deſcended, and ſprung from an honourable Family: that learned Man thinks the Father of *Tamerlane*, from the great number of Herds that he poſſeſſed, might have been repreſented as a Shepherd. I rather believe it all Spight and Malice of the *Turkiſh* Writers, who, for the Reaſons I have given, had a perſonal Averſion for him. Be it as it will, 'tis certain that ſome Authors of the beſt Credit, and the moſt impartial and diſpaſſionate Hiſtorians, as *Alhazer*, *Condemir*, and *Cherefedding* a *Perſian* Writer (lately publiſhed in *French* at *Paris* by Monſieur *Petis de la Croix*), give us a different Notion of the Pedigree of *Tamerlane*. They agree that he was deſcended,

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* *Quem Pater, ardentis Maſſa fuligine lippus,*
A Carbone, & Forcipibus, Gladioſque parante
Incude, & luteo Vulcano ad Rhetora miſit.

Juvenal. Sat. 10. v. 130.

by his Mother's ſide, from the great *Genzican* Emperor of *Tartary*, and lived in the fifth Generation after him; that his Father was a Prince of the Country of *Sagathai*, which comprehended a vaſt Tract of Land, as *Bactriana*, *Sogdiana*, *Margiana*, and the Country of the *Maſſagetæ* whoſe Capital was *Samarcand*. It is moreover affirmed by thoſe Writers, that he was a Prince of excellent Learning, perfectly skilled in all the Knowledge of the *Arabians*, that is in Phyſick, Natural Hiſtory, Mathematicks, and Aſtronomy; which Sciences, upon the ſinking and Decay of Learning in *Europe*, took Shelter and Refuge in *Arabia*, and there produced Men greatly eminent in Arts and Sciences; which Kind of Education can never conſiſt with the Notion of his being the Son of a Shepherd. The ſame partial Writers, not content to debaſe and vilify his Pedigree, have alſo miſrepreſented his Perſon, and have given out that he was deformed, and diſabled by Lameneſs, which they ſay he got by the Wounds he received in an Attempt he made to ſteal his Neighbour's Herds, and to give this Fable a greater Air of Probability, they have changed and falſified his Name, and inſtead of *Timur Beg*, that is *Prince Timur*, which was his true and real Name, they have called him *Timur lane*, that is *Timur*

the

the Lame. But the greateſt and moſt inexcuſable Injuries they offered to the Memory of this great Prince, are the Aſperſions they have caſt upon his Temper, Manners, and Character. For, if we may give Credit to the *Turkiſh* Accounts, he was a Monſter of Cruelty and Barbarity, and uſed *Bajazet* with all Inſolence and Inhumanity. The Sultana too, a Princeſs of the greateſt Modeſty and Virtue, felt the Effects of his Cruelty, whoſe Cloaths, they ſay, he ordered to be cut off above her Knees, that he might expoſe her in the moſt ſhameful Manner, and put her Chaſtity and Modeſty to the utmoſt Trial. To his Cruelty he added Scorn, Inſolence, and Contempt; made the conquered Prince his * Footſtool, when he mounted his Horſe, and at laſt ſhut him up in an Iron Cage, to be a Gazing-ſtock to Paſſengers; where that unhappy Man, through Anguiſh and Deſpair, daſhed out his Brains againſt the Bars. In all which Particulars the Painters

* This Particular of *Tamerlane*'s making *Bajazet* his Footſtool, ſeems to have been taken from the *Roman* Hiſtory, where we read that *Sapores*, the King of *Perſia*, uſed the Emperor *Valerianus* his Priſoner in that inſolent and inhuman manner, and at laſt flead him alive. Though others ſay his Skin was not taken off 'till after his Death; and that the haughty Prince hung it up, as a Terrour to the *Romans* his Enemies.

have taken Care to follow theſe Hiſtorians. Perhaps you will be ſurprized, Sir, when I tell you, that, in this whole Account, there is not ſo much as one Syllable of Truth. For other Writers that were not under any Biaſs of National Glory, had no private Ends to ſerve, no Anger or Revenge to ſatisfy, give us a very different Account of *Tamerlane*, and of his Uſage of the Royal Priſoner. They affirm, that he treated him with all Courteſy and Kindneſs, ſhewed the ſame Humanity and Civility to his Wife and Children, as *Alexander* (whom he had choſen for his Pattern in all the Actions of his Life) did to the Family of *Darius*; went often to viſit *Bajazet* himſelf, and comforted him in his Affliction: And though the haughty Spirit, and the perverſe and implacable Temper of that vanquiſhed Prince, the Scorn and Contempt he ſhewed to *Tamerlane*, and the Threats and Menaces which, even in that low and dejected State, he uttered againſt him, might have provoked another to make uſe of his Right of Conqueſt, and to treat him like a wild and ſavage Beaſt, as he was: he generouſly declined taking the Advantage of trampling upon a conquered Foe, but uſed him with all Humanity and Clemency, gave him a handſome Allowance, as a fit Maintenance for ſuch a Prince; and though he

he did not think it prudent to reſtore him to his Liberty, he allowed him a Palace for his Priſon, where ſome time after he died of a natural Death; ſet his Son upon the Throne, and inveſted him in the Dominions of his Father. I have not brought this Inſtance to cenſure and reflect upon the Painters, who were obliged to conform to the received Tradition, and who, 'till of late, could have no other Guides but the *Turkiſh* Writers to follow; but to ſhew how they may be miſled by Hiſtorians, and likewiſe how Truth may be miſrepreſented and diſguiſed by Malice, Revenge, and Party Zeal, and the fineſt and moſt glorious Characters ſtained and ſullied by ſpiteful and malicious Pens.

I ſhall add but one Particular more, in which the Gentlemen of the Pencil have been impoſed upon by Hiſtory: 'Tis in Relation to poor *Æſop*, whom they always take care to draw as ugly and deformed as Fancy can conceive, and the Pencil can poſſibly expreſs: So that if a Painter ſhould repreſent him as an handſome, ſtraight, and proper Man, not (as he is generally drawn) as ugly as his Monkeys, and as deformed as the Monſters that are placed about him, he would be thought either a very ignorant Perſon, or a very bold one, to ſet himſelf againſt the common

and received Tradition. But nevertheleſs he would be very much in the Right. 'Tis ſurprizing how this Notion of *Æſop*'s Uglineſs has prevailed, and gained ground in the World; and upon what Foundation? Why, upon the Credit of *Planudes*, whoſe Life of this Mythologiſt (as Dr. *Bentley* has juſtly obſerved) is a Book that cannot perhaps be matched in any Language for Ignorance and Nonſenſe; upon the Report of a ſtupid *Greek* Monk, a Writer of no manner of Faith and Credit, who for two or three real Facts that he gives, flings in at leaſt ten Falſehoods and Abſurdities of his own, and who muſt have had this Account of *Æſop*'s Uglineſs by a Dream, Viſion, or Revelation, ſince there is not one Writer for the Space of two thouſand Years (which is the Time between him and *Planudes*) that hath ſaid one ſingle Word or Syllable about it. The very Learned Man I have juſt now quoted, has brought ſufficient Objections to baffle and overthrow the Credit of this fabulous Writer; as his giving the Title of Philoſopher to *Xanthus*, a Name which was not known 'till long after in the Time of *Pythagoras*, and his making this imaginary Philoſopher attended, like *Plato* and *Ariſtotle*, with Scholars whom he calls Σχολαστικοὶ, a Word not uſed in that Senſe even in the days of *Ariſtotle* himſelf. I beg

beg leave to add one Circumſtance more, which I wonder was overlooked by Dr. *Bentley*, becauſe it ſo directly belongs to this Place, and ſo nearly concerns the Point in Queſtion, the Uglineſs of *Æſop*. *Planudes* ſaith, that when *Xanthus*, who had purchaſed *Æſop* as his Slave, brought him home to his Wife, ſhe fell into a violent Paſſion at the ſeeing ſo frightful and monſtrous a Creature. Then he puts this fine Speech in the Mouth of the Slave. You * only wiſh that the Philoſopher had bought you a young Man handſome, vigorous, and finely dreſſed, to ſee you naked in your Bath, to divert himſelf with you, and to diſhonour your Husband: Oh *Euripides*, thine was a Golden Mouth that could utter ſo true a Saying. Then he makes him quote a Paſſage out of one of *Euripides*'s Plays, where he inveighs and declaims againſt the Sex. Whereas he muſt needs know †, or (if he did not) muſt be very ignorant, that this Tragick Poet did not live 'till about an hundred Years after, and ſo could

* Σὺ ὦ δέσποινα ἐβέλου τὸν φιλόσοφον ἀνησάσθαι σόι δέλον νέον, εὐσωματοῦντα, σφριγῶντα, ὃς ἔδει γυμνήν σε καὶ τῷ βαλανείῳ θεασᾶσθαι, καί σοι προσπαίζειν τὰ εἰς αἰχύνην τᾶ φιλοσόφω. Ω Εὐριπίδη, χρυσᾶν ἐγώ σε φημὶ τὸ στόμα τοιαῦτα λέγων.

Planudes in vita Æſopi.

† Vid. *Bail.* Art. *Æſop.*

not poſſibly have been quoted by *Æſop*. Now, Sir, a Man that hath Ignorance or Impudence enough to invent ſuch a Speech, and put it boldly into the Mouth of his Heroe, will not I believe ſtick at any other Forgeries, and cannot deſerve any Manner of Credit. Be pleaſed to add to this the Silence of all the antient Writers as to this Particular. Can it be imagined that *Plutarch*, *Phædrus*, *Agathias*; nay **Philoſtratus* himſelf, who, in his Gallery of Pictures, introduces *Æſop*, with all his Animals about him, ſmiling, and looking towards the Ground in a Poſture of Thought; can it, I ſay, be imagined that none of theſe Writers ſhould take any Manner of Notice of this very remarkable Deformity, upon which ſo many Facts in *Planudes*'s Account do entirely depend? Theſe Authors give us a very different Notion of him. They repreſent him as a Courtier, Favourite, and Counſellor to *Cræſus* who employed him in ſeveral Meſſages and Embaſſies abroad. †*Phædrus*

* Dr. *Bentley*.

† Æſopo ingentem *ſtatuam poſuere Attici,*
Servumque collo cârunt æternâ in Baſi,
Patere Honoris ſcirent ut cunctis viam,
Nec generi tribui, ſed virtuti, gloriam.
Phædri *l.* 2. Epit.

Mr. *Spanheim* and D. *Bentley* correct the Paſſage thus: *Æſopi Ingenio*; which ſeems to be the true Reading, and to agree better with the Senſe of the Poet.

relates,

relates, that after his Death the *Athenians* erected a Statue to his Honour, which (as another * Writer informs us) was done by no leſs a Hand than that of *Lyſippus*, the only Artiſt that *Alexander* would permit to repreſent his Perſon. This Statue of *Æſop* the *Athenians* placed before thoſe of the ſeven Wiſe Men, as preferring his eaſy and natural Way, of conveying Virtue and Morality, to all the dry Rules and Precepts of thoſe Philoſophers. And this Particular of the Statue ſeems of itſelf ſufficient to confute the Tradition. For had *Æſop* been that Monſter of Deformity, as *Planudes* hath deſcribed him, a Statue at full Length would rather have been a Satyr or a Lampoon, than an Honour and Compliment to him. 'Tis reported of *Cato*, that when he was offered a Statue to be raiſed to his Memory, he modeſtly declined and refuſed it, ſaying, that he had rather have the World ask why *Cato* had no Statue, than why there had been one erected to his Memory. If the Caſe of *Æſop* had been as this fabulous Writer has repreſented it, the laſt of theſe Queſtions

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* *Statuæ ejus auctorem fuiſſe nobiliſſimum illum ſtatuarium Lyſippum (à quo ſolo ſe fingi velle dixit Alexander Magnus) diſcimus ex Epigram. Agathiæ Scholaſtici, qui vixit ævo Imperatoris Juſtiniani.* V. Antholog. Lib. 4. Tit. εἰς φιλοσόφους. Ritterhuſius in Phædrum.

would

would have certainly been asked. What Neceſſity (would they have ſaid) was there for this Statue? What need was there to diſplay ſo much Deformity, in a Perſon they ſo much reſpected and eſteemed? Was there no other Way for the *Athenians* to expreſs their Love and Gratitude to *Æſop*, and to perpetuate his Memory? No doubt there was. This might have been done by ſome Monument, Pillar, or Pyramid, or Inſcription, or by erecting a publick Building to his Memory, as the People of *Smyrna* did their *Homeræum* to the Honour of their Countryman *Homer*: Whereas ſuch a Statue as this would only have ſerved to raiſe Scorn and Contempt, and to expoſe him to the Jeſt and Ridicule of Poſterity. This I hope, Sir, will ſuffice to ſhew that the Account of *Planudes* is all Fiction and Forgery. But this has been ſo plainly made out by the great Dr. *Bentley*, who never fails to ſet in the trueſt and cleareſt Light whatſoever he takes in Hand, that I ſhall ſay no more of it here, but for Satisfaction refer you to the Diſſertation itſelf. I ſhall only add here, that it were to be wiſhed that ſome great Artiſt would deſpiſe this groundleſs vulgar Notion, oppoſe ſuch a ſenſeleſs and ridiculous Tradition, do Juſtice to this great Man, and repreſent him in a more ſuitable and becoming Manner, and as he

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is deſcribed by the beſt Hiſtorians; I mean like a Philoſopher, a Courtier, a a Counſellor, and like a Favourite to a great and mighty Prince. Theſe Remarks and Reflections I could not refuſe in Juſtice and Gratitude to *Æſop*, who, I own, was my firſt Maſter of Morality, whom I have often read with great Pleaſure and Delight; who is ſo wonderfully happy in his Images and Examples, and has ſo judiciouſly joined the *Utile* with the *Dulce*, that few Books in the World are more fit to inſtill Virtue, and Morality, and to expoſe and diſcourage Vice; more proper to divert and inſtruct the Young, and alſo to pleaſe and entertain the Old.

AN APPENDIX CONCERNING. OBSCENITY IN *Poetry* and *Painting*.

I HAVE taken no Notice, in the Courſe of this Eſſay, of another Kind of Liberty which Painters and Poets have too often taken, and which may be called Licentious in the higheſt Senſe of the Word; I mean that of Sullying their Pieces with Lewdneſs and Obſcenity. That ſuch Licences as theſe are highly vicious

vicious and blameable, will not, I believe, be denied by any that have the leaſt Senſe and Regard for Virtue and Morality. Sure none but profligate and abandoned Wretches, that have loſt all Senſe of Shame and Modeſty, can patronize and juſtify ſuch ſinful Liberties. Thoſe Artiſts, whether Painters or Poets, that go about thus to corrupt and to debauch Mankind, and (as if Men's Paſſions were not looſe and vicious enough of themſelves) endeavour to heighten and inflame them, and, by their looſe Performances, thus add Fuel to the Fire, cannot be looked upon otherwiſe than as Agents of Darkneſs, and Peſts and Nuſances of Mankind; and, as ſuch, ought to fall under the Laſh and Proſecution of the Magiſtrate, as the Corrupters of Publick Honeſty, and open and declared Enemies to Virtue and Religion. Yet it muſt be confeſſed, that Poets and Painters have gone very great Lengths in theſe ſinful Liberties; and that thoſe two Noble Arts, that were deſigned and intended to adorn Religion, to beautify the Temples, and to celebrate the Memories of great and illuſtrious Men, have often been proſtituted to the vileſt and the moſt ſhameful Ends.

The firſt Inſtance we meet with of this Kind among the Painters is that of *Parrhaſius*, who lived in the Age of *Socrates*.

So

So early did theſe vicious Liberties infect and ſully this noble Art. *Parrhaſius* was one of the greateſt Painters of his Time, and is mentioned by * *Horace* as very eminent in his Profeſſion. He applied himſelf carefully to the Deſign, which is the Life and Soul of Painting; and, by an exact Obſervation of the Symmetry and Proportion of Bodies, brought the Art to a greater Perfection than it had attained before him. As he had an elevated Genius and a ſublime Fancy, his Excellency conſiſted in painting Kings and Heroes, and in drawing great and noble Subjects. By theſe he gained immortal Honour and Reputation, which had been much greater, if he had not ſometimes debaſed and degraded his noble Pencil with looſe and laſcivious Pieces. † *Pliny* ſaith, he uſed to draw theſe by way of Paſtime and Diverſion, when his more ſerious Works were over. A ſad Paſtime and wretched Diverſion, which could only proceed from

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* ——— *Divite me ſcilicet artium,*
Quas aut Parrhaſius protulit, aut Scopas. L. 4. Od. 8. v. 5.

† *Pinxit & minoribus Tabellis libidines, eo genere petulantis Joci ſe reficiens.* Plin. *l.* 35.

Parrhaſiique quoque Tabulam, in quâ Meleagro Atalanta ore morigeratur, legatam ſibi ſub conditione, ut ſi argumento offenderetur, decies pro eâ HS acciperet, non modo pretulit, ſed in Cubiculo dedicavit (Tiberius).

Sueton. in Tiberio, *c.* 44.

a vicious

a vicious and defiled * Imagination, and which end in the corrupting and debauching Mankind. This is juſt the Diverſion of the Madman in the *Proverbs*, who caſteth Firebrands, Arrows, and Death, and ſaith, *Am I not in ſport?* Prov. xxvi. ver. 18. This is actually caſting Firebrands about the World, to fire the Hearts, to kindle the Luſts, and to raiſe and inflame the Paſſions. This, I dare ſay, *Parrhaſius* had not learnt of his Maſter *Socrates*, who not only gave him Advices and Inſtructions for Painting, but alſo Directions how to improve the Art, to the encreaſing of Virtue and Morality, and to the Bettering and Reforming of Mankind.

As Painting, like the other Arts, travelled from *Greece* to *Italy*, ſo did the Abuſes and Corruptions alſo. And theſe vicious Licences the *Italian* Painters carried to ſuch a Heighth, that they out-did the *Greeks* their Maſters; and that the

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* Mr. *Berchet*, an excellent Proteſtant Painter, was of a very different Principle. He had impoſed a Law upon himſelf, 1. Never to repreſent the Godhead in a Picture. 2. Never to copy the Thoughts of another Painter: And laſtly, not to paint any thing that was immodeſt and obſcene. I am aſſured, by one that had it from his own Mouth, that he refuſed two hundred Guineas, that were offered him, by a certain Lord in *England*, to draw *Adam*'s firſt Enjoyment of *Eve*.

Poets

Poets themſelves, (who are not generally very ſevere and ſcrupulous) blamed and cenſured them for it. *Propertius*, ſpeaking of the chaſte and modeſt Lives of the antient *Romans*, ſaith, their * Houſes were not ſet out and adorned with laſcivious Pieces, and that no Crimes and Debaucheries were ſeen drawn and repreſented upon their Walls.

In the time of † *Juvenal*, this Spirit of Looſeneſs and Obſcenity was carried ſo far, that they drank in Cups and Glaſſes made in lewd Figures: Nay, their very Bread and Loaves were moulded in the ſame filthy Shapes, as appears from § *Martial*. The Natural Hiſtorian, whom I have ſo often quoted, gives a frightful Character of the Corruption of the *Romans* in this Particular. " || As if Men " were not", (ſaith he) " naturally, prone " and enclined enough to ſuch lewd and " vicious Fancies, we have found out a

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* *Non iſtis olim variabant Tecta Figuris;*
Tum Paries nullo Crimine pictus erat.
L. 2. Eleg. 5.

† *Vitreo bibit ille Priapo.* Juv. Sat. 2. V. 92.

§ *Si vis eſſe ſatur, noſtrum potes eſſe Priapum;*
Ipſa licet rodas Inguina, purus eris.
Mart. L. 14. v. 69.

|| *Didicit Homo naturam provocare, auxêre & artes Vitiorum irritamenta, in poculis libidines cælare juvit, ac per obſcœnitates bibere.* L. 33. ſub Init.

" Way

" way to inflame Nature, and to render " the Arts themſelves Provocatives to " Luſt. It is now become a Pleaſure to " have lewd Figures wrought upon our " Cups, and to drink through Obſceni- " ties themſelves". The ſame Writer, in another Place, inveighs againſt the Lewdneſs and Wantonneſs of his Time, in this Manner; "* How many are they", (ſaith he) " who in their Feaſts uſe no other " Cups, but what are made in looſe and " obſcene Shapes, as if Drunkenneſs was " not a ſufficient Provocative, and did " not incite Men enough to Lewdneſs and " Debauchery?" When Painting had, for ſome Ages, been loſt and buried in the World, as it ſprang up again in *Italy*, ſo the Abuſes of it, like vicious Weeds, ſhot up; and, to the eternal Shame of that Age be it ſpoken, towards the Beginning of the ſixteenth Century, there was a Kind of Conteſt, and a Trial of Skill between the two Siſter-Arts, which ſhould exceed each other in Obſcenity and Lewdneſs. " It was", (ſaith a very judicious Writer) " about the Year 1525, " that *Giulio Romano*, the moſt celebrated " Painter of his Time, inſtigated by the " Enemy of Mankind, invented twenty

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* *Vaſa Adulterijs calata, tanquam per ſe parùm doceat libidines Temulentia.* Idem L. 14. C. 22.

" Deſigns,

" Deſigns, whoſe Subjects were ſo ſcan-
" dalouſly lewd, that they cannot be mo-
" deſtly named: And *Peter Aretine*, in-
" famous for his Impiety and Infidelity,
" compoſed as many Sonnets, to be placed
" under them, to illuſtrate and explain
" them". *George Vaſari*, who relates this in his Lives of the Painters, * ſaith, " It
" was hard to tell which was moſt lewd
" and filthy, the Seeing the Pictures of the
" Painter, or Reading the Verſes of the
" Poet". *Giulio Romano* had certainly been put to Death by the Pope, if he had not fled from *Rome*, and ſheltered himſelf in *Mantua*. But that the Poiſon might not ſtop there, *Marc Antonio* of *Bologna*, a famous Engraver, had the Impudence to take off Prints of theſe obſcene Poſtures; for which he was caſt into Priſon by Pope *Clement* VII; and though he was releaſed at the Interceſſion of Cardinal *Medicis*, yet when *Charles* V. plundered *Rome*, he loſt all he had in the World, and died a miſerable Vagrant. But as this ſhameful Abuſe of Painting, upon the Revival of that Art, firſt began and ſpread in *Italy*, ſo, God be thanked, it has been pretty much confined there; and, in a great

* *Io non ſo qualche foſſe più brutto, ò lo Spettacolo de i deſegni di Giulio al' Occhio, ò le Parole dell' Aretino alle Orecchie.* Vite di Pittori di Vaſari, Part. 3. p. 302.

Meaſure,

Meaſure kept within the Confines of the *Alps*, as being moſt agreeable to the Genius and * Temper of that People: For it is chiefly from thoſe Parts, and particularly from *Venice*, that thoſe looſe and immodeſt Pieces are conveyed to the other Parts of the World. But what Chaſtity and Modeſty can be expected from the People, when Popes and Cardinals, Prelates and Eccleſiaſticks, that call themſelves Princes of the Church, and Succeſſors of Chriſt and his Apoſtles, indulge themſelves in theſe, and give ſo ſcandalous an Example to the Laity. There is hardly a Cardinal's Palace at *Rome* but what is an Inſtance of this. The *Palazzo Farneze* in particular, which is adorned with all the Obſcenities of the Heathen Gods, the Loves of *Jupiter*, *Mars*, *Venus*, and *Ganymede*, and other

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* An *Italian* ſeeing, in *F. Montfaucon*'s Antiquities, the Figure of *Priapus* with a Leaf upon his Nakedneſs, was very angry at the Sight; and, in this Manner, expreſſed his Indignation: *Mi maraviglio ch' anno caſtrato in queſto Libro, anche quel Dio che no doveva eſſerlo, perche queſta parte, che non ci veda, è la piu Caratteriſtica di Priapo. Ora ſi puo dire che avenuto quelche tomeva in Priapo dell' Antichità quando parlava coſi.*

Credere quis poſſit, *&c.*

Queſti Priapi Franceſi no ſono piu di mio Guſto, ch'un Marte ſenza Spada.

Bibl. Anc. & Mod. Tom. 13. p. 38.

ſhameful

ſhameful Nudities, done by the famous *Caracci*, are a convincing Proof of what I here aſſert.

Quid Populi faciant, audet cum talia Præſul?

It cannot indeed be denied, but ſome *Oltramontane* Artiſts, and Painters of other Nations, have ventured into theſe vicious Liberties. Nay, ſome of them have grafted the Profane upon the Licentious, and repreſented even Scripture Hiſtories, after the moſt immodeſt and ſcandalous Manner. Nothing can be more ſhocking and obſcene, than the Figure of *Potiphar*'s Wife, when ſhe attempts the Chaſtity of *Joſeph*, done by *Rymbrands*. I have ſeen a Picture of *Lot*'s Inceſt with his Daughters, by a *Flemiſh* Painter, where the Figures are ſo lewd and laſcivious, that, as the Poet ſaith,

——— *His accendi jam frigidus ævo Laomedontiades poſſit.*

Juv. Sat. 6. V. 323.

But what is ſtill of a worſe Conſequence is, that this Spirit of Lewdneſs has crept into the very Cuts and * Prints of the Bible, which are chiefly deſigned for the

* Of this Kind are the Figures of *Romain de Hogue*, for the Hiſtory of the Bible of Mr. *Baſnage*, in Folio.

Inſtruction

Inſtruction of Children and of Youth. What Licence can be more pernicious? What can be more dangerous, than to expoſe ſuch Indecencies to the Eyes of young People, which may rather ſerve to corrupt and debauch, than to inſtruct and improve them? Is not this beginning their Corruption betimes? Is not this infuſing Poiſon into their very Milk, and, inſtead of wholeſome Food, giving a Child a Scorpion? The *Greeks* indeed (as * *Pliny* obſerves) never clothed any of their Figures; and this is plain from the Antiques that now remain. But ſhall this be made a Pattern for the preſent Age, for an Age of Chriſtianity? Is it not the Height of Immodeſty, to treat the ſacred Hiſtories in the ſame looſe and indecent Manner, as the *Greeks* did the Heathen ones, about two thouſand Years ago?

But the Poets, as I have already obſerved, have not in the leaſt been behindhand with the Painters in theſe looſe and vicious Licences. In theſe, it muſt be confeſſed, they have had, like the others, the Antients for their Models. It cannot be denied, but that the *Greek* and *Roman*

* *Græca Res eſt nihil velare.* Plin. Nat. Hiſt.

Writers have been exceſſively guilty of this, have taken very large Liberties of this kind, and * ſcattered Abundance of Looſeneſs and obſcene Thoughts and Expreſſions in their Works. But ſure this can be no Excuſe and Apology for the Writers of the preſent Age. That becomes highly Criminal in them, which might, in ſome Meaſure, be tolerated and excuſed in the Heathen Authors. They wanted that Light and Knowledge which the preſent Age enjoys, and they were ſo far from being under any Reſtraint in this Particular, that Obſcenities were, in ſome meaſure, Part of their Religion, interwoven with their Theology, and, as it were, inſeparable from their moſt ſacred † Myſteries. What elſe indeed could be expected from the Wor-

* But the late Editors of the *Delphin* Claſſicks have found a way to remedy this Inconveniency. For, under the Notion of Caſtrating thoſe Authors, they have heaped all the Rubiſh together, and by flinging all the Filth at the End of the Volume, have ſaved the Readers, who delight in ſuch fulſome Stuff, the Trouble of looking for the Obſcenities, which they find all together readily collected to their Hands.

† The Reader may find a Proof of this, in *Clem. Alex.* of *Potter*'s Edition, *Oxon* pag. 17, and 33; and in the *Athenaus* Edition, *Lugd.* 1612, pag. 647; which Quotations are ſo very fulſome, that I will not ſhock his Eyes, nor ſully my Paper with them.

ſhipers

ſhipers of * *Jupiter*, who is every where repreſented in their Mythology, as a looſe, adulterous, and inceſtous Being? What Purity and Chaſtity could be required from the Votaries of a *Flora*, or a *Venus*? If the Obſervation of † *Seneca* holds true, *That he worſhips the Gods beſt, that imitates them the moſt*, then ſure the looſeſt and moſt debauched Perſons, the moſt notorious Adulterers and Fornicators, were the moſt zealous Votaries, and the moſt pleaſing and acceptable Worſhipers of their Deities. But for Chriſtians, that enjoy ſo great and ſo divine a Light, that call themſelves the Followers and Diſciples of the moſt pure and moſt innocent Maſter, that profeſs a Religion that requires the ſtricteſt Chaſtity, that not only forbids and abhorrs ſuch Impurities, but

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* Thus the young Man in *Terence*, who was tempted to raviſh a Virgin committed to his Care, felt at firſt ſome Scruples, ſome Check and Reſtraint upon himſelf: But when he ſaw a Picture in the Room, where *Jupiter* was drawn deſcending in a golden Shower to *Danae*, he baniſhed all his Scruples; ſaying to himſelf, Shall I, who am but a poor inconſiderable Creature, ſcruple to do that which *Jupiter*, the Sovereign God, who ſhakes the Heavens with his Thunder, has himſelf practiſed before me? This Inſtance, by the way, may alſo ſerve to ſhew what a bad Influence laſcivious Pictures of the Heathen Gods had upon the Morals of the Antients.

† *Optimè Deos coluit quiſquis Imitatus eſt.* Senec.

deteſts the very Thoughts and Conceptions of them; for ſuch as theſe, I ſay, to indulge themſelves in thoſe vicious Licences, and thus boldly to ſet up for Debauchers and Corrupters of Mankind, is a Crime of ſo high a Nature as wants a Name to expreſs it, and which no Plea in the World can juſtify and excuſe. This is an Offence againſt God and Religion, againſt Virtue and Morality, againſt Decency and good Manners, and even againſt the very End and Deſign of Poetry; which, if they will believe * *Horace* the great Maſter of the Art, was deſigned to take off youthful Minds from looſe and obſcene Diſcourſes. But whilſt I am ſpeaking of obſcene Writers, I would not be thought to mean only ſuch as have dealt in the very loweſt way, in downright Filth and barefaced Ribaldry, that have expreſſed themſelves in the Language of a Porter's Ward, or the Dialect of the Stews; which will rather make one bluſh, turn the Stomach, and raiſe the Indignation of thoſe that have the leaſt Share of Modeſty left: I beg leave to go fur-

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* *Os tenerum Pueri balbumque Poeta figurat:*
Torquet ab obſcœnis jam nunc ſermonibus Aurem,
Mox etiam pectus præceptis formata Amicis.

Hor. Ep. L. ii. Ep. 1. V. 126.

ther,

ther, and to include, in the Cenſure, even thoſe Poets that have been moſt wary and cautious, that have conveyed their Obſcenities in the moſt cunning and artful Manner, and have clothed their laſcivious Thoughts, in the moſt clean and decent Dreſs. Such palliating and diſguiſing, is ſo far from mending the Matter, that it may ſometimes do more Hurt than downright Obſcenities. A Poiſon is not the leſs hurtful and pernicious for being ſubtle and almoſt imperceptible. The ſweeter and pleaſanter the Draught and Vehicle is, the more readily does the Poiſon go down. A witty Alluſion, an ingenious double Entendre, a Tale gracefully and pleaſantly told, may ſully the Imagination, and more effectually convey the Poiſon than the moſt barefaced and fulſome Terms. People are on their Guard againſt that which ſo openly ſhocks their Modeſty: But theſe ſofter Conveyances inſenſibly ſteal in, and by Degrees, make their Way to the Heart. The Pieces I mean, and which I bring under this Cenſure, are Mr. *La Fontaine*'s Tales, ſome of Mr. *Prior*'s, and the Entertainments of a looſe and corrupted Stage. I will not ſay, with a late warm * Writer, that the Stage

* Mr. *Laws*.

is abſolutely unlawful, that the Play-houſe is the Temple of the Devil, the peculiar Pleaſure of the Devil, where all Laughter is among Devils; becauſe I am convinced the Matter is not ſo frightful and criminal as this Gentleman has been pleaſed to make it: That, on the contrary, the Stage, under due and proper Regulations, may be made ſubſervient to Advancing of Virtue, and the Inſpiring the nobleſt Sentiments, and may be rendered * conducive to the moſt excellent Ends. But under the preſent Management and Direction, when *Farquhar*'s looſe Compoſitions, looſe indeed in every Reſpect, and which have nothing but the loweſt Humour, and Lewdneſs and Obſcenities to recommend

* If the Theatre was ſhut up, and the Stage wholly ſilenced and ſuppreſſed, (which I take to be the Scheme of this angry Writer), I believe the World, as bad as it is now, would be ten times more wicked and debauched. This was once the very Caſe at *Milan*; when *Charles Borromæo* took Poſſeſſion of that Archbiſhoprick, He out of Abundance of Zeal and Severity, ſhut up the Play-houſe, and expelled the Players, Strollers, and Minſtrels, as Debauchers and Corrupters of Mankind. But he ſoon had reaſon to alter his Opinion; for he found that the People, for Want of that Amuſement and Diverſion, ran into all Manner of Exceſs, and committed horrid Crimes, to paſs away the Time, that lay ſo heavy upon their Hands. So he repealed his Edict, recalled the baniſhed Players, and granted a free Uſe and Liberty of the Stage.

them;

them; where ſuch Performances as theſe, and other of the ſame Nature, are every Day acted and received with univerſal Applauſe. I believe Sir, you will agree with me, that the Theatre is not now the beſt School of Virtue and Morality in the World. The great Approbation and prodigious Run which ſome late Entertainments have met with from the Town, are ſufficient to ſhow at what an Ebb the Nation is at preſent for Morality and Wit. How vaſtly different from theſe Writers was the late excellent Mr. *Addiſon*, who employed his fine Talents, and his elegant Way of Writing, to the beſt and nobleſt Uſe, to the Support and Encouragement of Religion, and to the Defence of Virtue and Morality. As long, therefore, as theſe flouriſh and proſper in the World, the Memory of this Writer will be precious in the . of all good and virtuous Men, and his Name will be had in everlaſting Remembrance. I cannot part with this Subject, without taking Notice of a very extraordinary Phænomenon of this Kind; I mean of obſcene Poetry, which has lately appeared upon *Parnaſſus*. I mean the famous Monſieur *Rouſſeau*, whoſe Works are, I think, intituled *Oeuvres Mêlées*, Or, *Miſcellanies*: If they are not ſo called, I am ſure they ought to be

Minds

be ſo; for never was ſuch an odd Medley or Miſcellany ſeen before in the World. Such a Mixture and Contraſt of Virtue and Vice, of Piety and Lewdneſs, of Devotion and Obſcenities, was, I dare ſay, never ſeen before under the Cover of one ſingle Book. It is hard to conceive how Thoughts, Ideas, and Expreſſions as repugnant and inconſiſtent as Light and Darkneſs, ſhould have ſprung from the ſame Head, and dropt from the ſame Pen. In one Page you read a divine Hymn to the Almighty, which tranſports and raviſhes the Soul; in the next, you find a looſe obſcene Epigram, which muſt ſhock the Imagination, and raiſe the Indignation of every Reader that has not loſt all Modeſty and Shame. Here you have a Paraphraſe of one of *David*'s Pſalms, equal, if not ſuperiour to ſome of *Buchanan*, the greateſt Genius, and fineſt Poet ſince the *Auguſtæan* Age. There you meet with an impious and profane Jeſt upon the Sacrament of Baptiſm, lewd and obſcene enough to draw Bluſhes from a common Proſtitute. Thus the Thoughts of a Reader, in the Twinkling of an Eye, are carried up to Heaven, and down again to the Deep. For theſe his looſe and ſcandalous Writings, and for the Satyrs he had written againſt ſome great Men, the Author

was

was obliged to fly his Country, where his Poems were cenſured and ſuppreſſed. But as we have a better Taſte, and a more refined and elegant Fancy, he was received with great Applauſe in this Nation, and his Works, with large Subſcriptions, were committed to Preſs. The beſt Advice I conceive (next to a thorough Reformation) can be given to this Gentleman is, That for the future he would be more Uniform, and of a Piece; that he would no more handle ſacred Things with his defiled and polluted Hands, and leaving off all holy Subjects, would entirely confine himſelf to his looſe and obſcene Writings; ſince, by acting otherwiſe, he certainly contracts a double Guilt, and to his Filthineſs and Lewdneſs, adds a viſible Scorn and Contempt of Religion. But as he is ſtill alive, it is rather to be hoped he may ſee his Errours and Follies, and correct and amend them; that as he has followed * *Aretine* in his Guilt,

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* This Writer at laſt changed his Life and his very Name, and applied himſelf to Works of Devotion with ſuch Succeſs, in the Writings of *Partenio Etiro*, the Name he took, that it is not poſſible (ſaith Mr. *Baillet*) to diſcern any Footſteps of the old Man, that are ſo deeply printed in the Works of *Pietro Aretino*.

Baillet Jug. ſur les Poetes, Tom. 1. p. 133.

he

he may alſo imitate him in his Repe
tance, and not find at laſt by a ſad E
perience,

Dopo breve Canto Lacrime eterne.

After ſhort ſinging, everlaſting Tears.